Summer 2002

picture yourself at MassArt...

CREDIT COURSES
NON-CREDIT WORKSHOPS
GRADES 4-12 PROGRAMS
PROFESSIONAL DEVELOPMENT
CERTICATE PROGRAMS
GRADUATE PROGRAMS

Classes begin May 28 and throughout the Summer

massachusetts college of art
graduate & continuing education

mass art plus

Summer at MassArt

Message from the Director

In the 1860s, civic and business leaders whose families had made fortunes in the China Trade, textile manufacture, railroads and retailing, sought to influence the long-term development of Massachusetts. To stimulate learning in technology and fine art, they persuaded the state legislature to found several institutions, including the Massachusetts Institute of Technology (1861) and the Museum of Fine Art (1870). The third of these, founded in 1873 as the Massachusetts Normal Art School, was the precursor to the present-day Massachusetts College of Art. MassArt was founded to satisfy a business demand for industrial drawing skills and the belief of educators that training in drawing could promulgate both manual and intellectual skills and would stimulate the creative process as well as yield even spiritual benefits.

MassArt's Continuing Education Program extends the tradition by providing courses and workshops for adults during the evening and summers. MassArt's facilities are among the best in the nation. Students use state of the art equipment to explore the traditional materials of the arts –bronze, ceramics, fibers, wood, glass, paint, print– as well as contemporary innovations in computers, video, film, photography, performance and installation. Students learn from remarkable faculty who are working artists and innovative teachers.

This Summer....such a lovely sounding word...extend yourself and engage in personal growth and/or professional development with a course or workshop. You will find skill building opportunities in Studio Foundation (look for courses with SF designations), intermediate and advanced selections as well (look for courses numbered 300 or higher). New offerings are designated with a "star" icon (✸).

There are programs for children and their teachers. Look for those under the heading of Center for Teaching and Learning in the Visual Arts. And there are MassArt programs elsewhere as you will see under that title.

Summer should bring special and unique opportunities, and summer at MassArt is no exception. There is a two-week workshop with master painter George Nick. There is a one-week workshop in Computer Illustration with Lance Hidy. And there is Art New England Workshops where there are thirty lovely selections, each to be taken over one-week at the bucolic Vermont campus of Bennington College. Art New England Workshops offers immersion studio workshops in 2D and 3D, most with graduate and undergraduate credit available.

Treat yourself. Stimulate your intellect and spirit. It's summer. We look forward to seeing you.

Susan Gately, Director, Continuing Education

Courses and Programs

Continuing Education courses and programs are available throughout the year, including summertime. Adults of all ages are welcome to participate in Graduate and Continuing Education courses. Courses with MassArt credit can be transferred to other institutions and can be considered for application toward one of the degree or certificate programs here. Summer course schedules vary and are held day, evenings and weekends. High School seniors can consider taking MassArt courses for dual enrollment credits; ask your principal about this opportunity. You will also find that MassArt credits can be earned "elsewhere". Check for information about Cooperating Institutions and other MassArt course sites in this catalog.

Beginning in Art

If you are just beginning your venture in art, you are well advised to begin with Studio Foundation courses. These courses begin with letters SF, with suggested beginnings in Drawing for the First Time or Drawing Studio. You will also find many drawing courses in the Fine Arts 2D Department. These courses begin with letters FA.

More Information

If you seek more information about Continuing Education course offerings, please feel free to call us at (617) 879-7200 or 7201 or email us at continuing_education@massart.edu. You will also find information at our web site: www.massart.edu. Advising is available too. If you would like some help selecting courses or workshops, feel free to call us for an appointment with a Continuing Education Advisor. Those interested in applying to degree programs will want to contact the Admissions Office, (617) 879-7222.

The Continuing Education Office is located on the 2nd floor of the Tower building at 621 Huntington Avenue, Boston. The Office is open Monday-Thursday 9am-7pm and on Friday form 9am-5pm. We welcome your inquiries.

Division of Graduate and Continuing Education
Massachusetts College of Art
2nd Floor, Tower Building
621 Huntington Avenue, Boston, MA 02115

Tel: (617) 879-7200 or 7201 • Fax: (617) 879-7171
Online: www.massart.edu
Email: continuing_education@massart.edu
Office Hours: Mon-Thu, 9am-7pm; Fri, 9am-5pm

Summer 2002

Highlights

May 28	Summer Classes Begin
July 7-13	Drawing Marathon/Dean Nimmer & Chuck Stigliano
July 8-19	Children's Books at the Duxbury Art Complex Museum
July 28-August 17	Art New England Workshops
August 5-9	Computer Illustration with Photographs/Lance Hidy
August 19-23	Landscape Painting in Cohasset/Christopher Chippendale
September 4	Fall Classes Begin

K-12 Programs for Students and Teachers

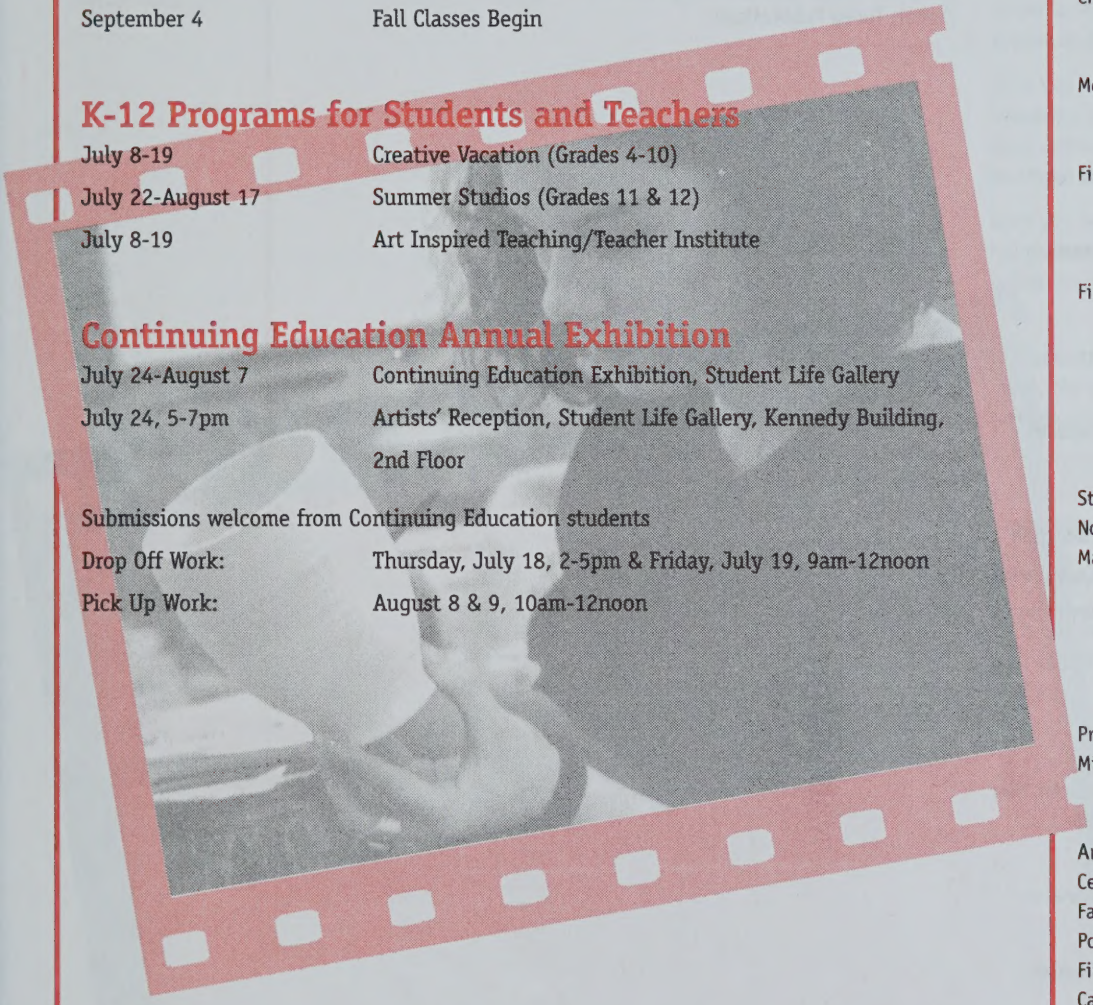
July 8-19	Creative Vacation (Grades 4-10)
July 22-August 17	Summer Studios (Grades 11 & 12)
July 8-19	Art Inspired Teaching/Teacher Institute

Continuing Education Annual Exhibition

July 24-August 7	Continuing Education Exhibition, Student Life Gallery
July 24, 5-7pm	Artists' Reception, Student Life Gallery, Kennedy Building, 2nd Floor

Submissions welcome from Continuing Education students

Drop Off Work:	Thursday, July 18, 2-5pm & Friday, July 19, 9am-12noon
Pick Up Work:	August 8 & 9, 10am-12noon



Contents

Course List 4
Courses for Teachers 32
Drawing Marathon 6
Computer Illustration/Lance Hidy 6
George Nick Master Class 7
Communication Design 8
- Design 8
- Graphic Design 8
- Illustration 9

Computer Courses for Credit 9
Computer Workshops 11
Environmental Design 12
- Fashion Design 12
- Industrial Design 12

Critical Studies 13
- Art History 13
- Writing, Literature, Film Criticism . 14

Media & Performing Arts 16
- Film/Video 16
- Photography 17

Fine Arts 2D 18
- Drawing 18
- Painting 18
- Printmaking 20

Fine Arts 3D 21
- Ceramics 21
- Fibers 21
- Glass 21
- Metals/Jewelry 22
- Sculpture 22
- Wood 22

Studio Foundation Program 23
Non-Credit Workshops 25
MassArt Elsewhere 27
- Peabody Essex Museum 27
- Duxbury Art Complex Museum 27
- Art New England Workshops 28
- Cooperating Institutions 29
- International Programs 30

Programs for Elementary, Middle & High School Students 30
- Creative Vacation 30
- Summer Studios 31

Art Education 32
Certificate Programs 33
Faculty Biographies 35
Policies & Practices 38
Financial Information 39
Campus Resources 44
Registration Information 46
Campus Map ..... inside back cover

See our web site www.massart.edu for updates and current information

mass art plus

Massachusetts College of Art

Administration

Katherine Sloan, President

Johanna Branson, Vice President for Academic Affairs

Richard Aronowitz, Associate Vice President for Academic Support

Massachusetts College of Art Board of Trustees

Robert H. Linskey, Chair

Simon Young, Vice Chair

William Boch

Patricia McGovern

Lora Lee Nemrow

Lark Jurev Palermo

Elizabeth Kelner Pozen

Donald Stull

Cheryl E. Warrick

Student Trustee: Tamrin Willey

Graduate and Continuing Education

Nell Agayan, K-12 Assistant

Alisa Aronson, Design Certificate Program Coordinator

Kelly Baisley, Office Assistant

Julie Barrett, Administrative Assistant

Stephen Clark, Project Manager

George Creamer, Associate Dean for Graduate Education

John Dennis, Office Assistant

Susan Gately, Director of Continuing Education

Susan Geller, Publications/Marketing Coordinator

Virginia Ilfeld, Assistant Director of Continuing Education

Michael Joyce, Office Assistant

Paul Leary, Accountant

Mark Maloney, Records Administrator

Nancy McCarthy, International Programs/Art New England Summer Workshops Coordinator

Annaliese Rittershaus, Office Assistant

Elizabeth Rudnick, K-12 Program Coordinator

Nadia Savage, Administrative Assistant

Azriel Shiloh, Coordinator, Computer Courses

Brochure

This Brochure was prepared on the basis of the best information available at the time of publication. Therefore, specific statements, including fees, dates, course admissions and other policies may be subject to change without notice.

The College reserves the right to cancel any course for which there is insufficient enrollment, to combine courses and to restrict the registration in a course whenever necessary.

This brochure is published at no expense to the Commonwealth of Massachusetts.

Editor: Susan Geller
Designer: Schafer LaCasse Design
Printer: Turley Publications

Division of Graduate and Continuing Education

Massachusetts College of Art
2nd Floor, Tower Building
621 Huntington Avenue, Boston, MA 02115
Tel: (617) 879-7200 or 7201
Fax: (617) 879-7171

Online: www.massart.edu
Email: continuing_education@massart.edu
Office Hours:
Mon-Thu, 9am-7pm
Fri, 9am-5pm

Courses

All courses are 3 credits unless otherwise marked. Courses numbered in the 100-299 series may be taken for undergraduate credit only. The 300-499 series may be taken for either undergraduate or graduate credit. The 500-599 series may be taken for graduate credit only.

Wait-List Policy

If a class is full, students may choose to be wait-listed. When a space becomes available, students will be contacted in the order they appear on the wait-list.

Once you have been notified by the Continuing Education office that a space is available, you must respond within 24 hours or the space will be offered to the next person on the wait-list.

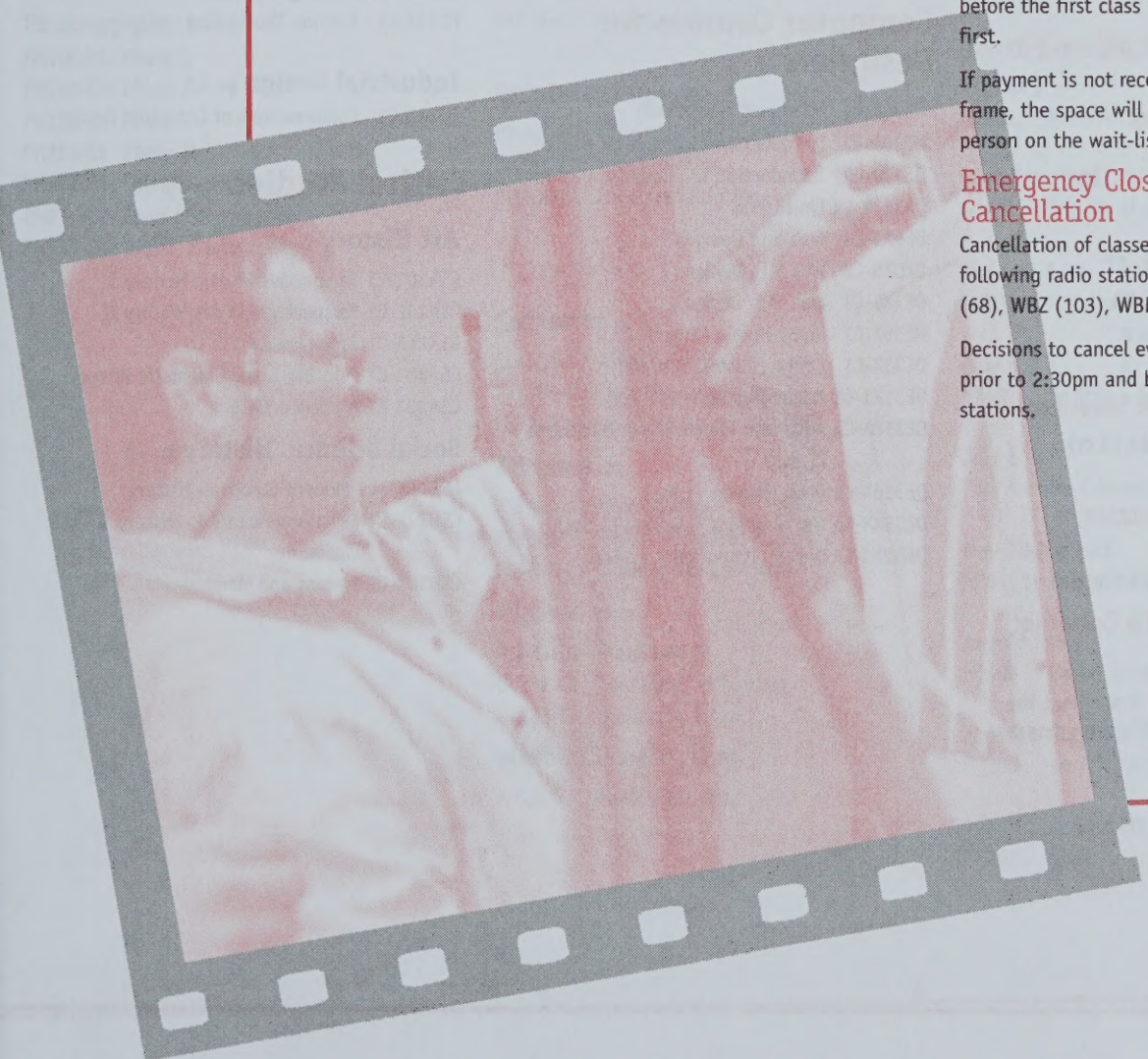
Once you have accepted a space, payment in full must be received within 2 business days or before the first class meeting, whichever comes first.

If payment is not received within this time frame, the space will be offered to the next person on the wait-list.

Emergency Closing & Class Cancellation

Cancellation of classes is announced on the following radio stations: WHDH (85), WRKO (68), WBZ (103), WBMX (98.5FM)

Decisions to cancel evening classes will be made prior to 2:30pm and broadcast on the above stations.



Summer 2002 Calendar

Summer Term begins May 28
Schedules vary throughout the summer
See course descriptions for details. Most courses are 3 credits unless otherwise indicated

Holidays

July 3 No Evening Classes
July 4 Independence Day, No Classes

Intensive 7 week session:

June 10-July 25

2 & 3 week Intensive Sessions Begin

June 10, July 8, July 29

At MassArt/Special Courses, p. 6

July 7-13, FA2X7-C1 Drawing Marathon
August 5-9, Computer Illus. with Photographs
August 5-17, George Nick Master Class

Programs for Teachers & Students p. 31

Creative Vacation, Grades 4-12

July 8-19

Summer Studios, Grades 11-12

July 22-August 17

Art Inspired Teaching

July 8-19

Choice Based Art Education

Begins June 6

MassArt Elsewhere p. 27

Peabody Essex Museum

Color & Light, May 11-June 8
Watercolor, July 13-August 10

Duxbury Art Complex Museum

Illustrating Children's Books (3 cr)
July 8-19

Art New England Summer Workshops

Bennington, Vermont, July 29-August 17

Landscape Painting in Cohasset

(1.5 cr) August 19-23

Note: Course schedules vary throughout the summer. See course descriptions for details.

Communication Design p.8

Design

DE212-C1 2D Design
DE212-C2 2D Design
DE224-C1 Conceptual Drawing
DE260-C1 Typography I
DE260-C2 Typography I
DE361-C1 Typography II
DE459-C1 Marketing

Graphic Design p. 8

GD220-C1 Graphic Design I
GD220-C2 Graphic Design I
GD310-C1 Graphic Design II
GD311-C1 Graphic Design III
GD3X4-C1 Advertising: The Campaign (1.5cr)

Illustration p. 9

IL220-C1 Illustration I
IL412-C1 Illustrating Children's Books

Computer Courses for Designers p. 9

DE308-C1 Computer Illustration
DE309-C1 Introduction to Computer Design
DE309-C2 Introduction to Computer Design
DE313X-C1 Photoshop
DE3X5-C1 Web Site Design
DE3X5-C2 Web Site Design
DE3X5-C3 Web Site Design
DE35X-C1 Quark Xpress (1.5cr)
DE33X-C1 Adobe Illustrator (1.5cr)
DE31X1-C1 Adobe Photoshop (1.5cr)
DE318X-C1 Advanced Photoshop & Illustrator (1.5cr)
DE316X-C1 Dreamweaver (1.5cr)
DE33XX-C1 Web Graphics & Design (1.5cr)
DE33X1-C1 Digital Typography (1.5cr)

Non-Credit Computer Workshops

May 17-19
NC512 Introduction to the Macintosh

May 31, June 7 & 14
NC516 Dreamweaver

May 31, June 7 & 14
NC517 Flash

June 21, 28 & July 12
NC534 Advanced Flash

June 21, 28 & July 12
NC536 Adobe GoLive

June 21, 28 & July 12
NC537 Movie Making with iMovie

Environmental Design p. 12

Design p. 12

DE2X1-C1 Modelmaking (1.5cr)

Fashion Design p. 12

FD22X-C1 Fashion Illustration

Industrial Design p. 12

ID223-C1 Fundamentals of Industrial Design

Critical Studies p. 13

Art History p. 13

CSA101-C1 Perspectives in Art History I
CSA102-C1 Perspectives in Art History II
CSA2X9-C1 Japanese Art
CSA301-C1 Painting & the Cinematic Image
CSA302-C1 Art Since 1945

Social Science, History p. 13

CSB3XX5-C1 Modern European History
CSB32X-C1 Latin American Art, History & Literature
CSB36X-C1 Dreams and Memory

(Most courses are 3 credits unless otherwise noted.
See course descriptions for more information.)

Writing, Film Criticism, Literature p. 14

CSC200-C1 Literary Traditions
CSC320-C1 Poetry Workshop
CSC339X-C1 Literature of Modern War
CSC32X-C1 Human Relationships in Fiction
CSC3X8-C1 Monster Madness
CSC38X-C1 Men, Women, Myth of Masculinity
CSC33X-C1 Film Studies: American & European
CSC320X-C1 Poisoned Images: Censorship in Film
CSC321X-C1 Modern Documentaries
CSC322X-C1 History of Film
CSC401-C1 Writing Children's Books

Media & Performing Arts p. 16

Film/Video p. 16

FM2X5-C1 Non-Linear Editing: AVID
FM2X7-C1 DV/Film Studio
FM2X8-C1 Final Cut Pro (1.5cr)

Photography p. 17

PH100-C1 Photo I
PH100-C2 Photo I
PH100-C3 Photo I
PH268-C1 Photo II
PH271-C1 Color Photography
PH271-C2 Color Photography
PH3X3-C1 Digital Photography

Fine Arts 2D p. 18

Drawing p. 18

FA102-C1 Life Drawing
FA11X-C1 Drawing
FA202-C1 Life Drawing
FA2X7-C1 Drawing Marathon
FA259-C1 Anatomy
FA258X-C1 Dimensional Drawing

Painting p. 18

FA100-C1 Introduction to Painting
FA100-C2 Introduction to Painting
FA103-C1 Watercolor
FA205/305/405 Painting Studio
FA2X2-C1 Drawing & Painting Workshop
FA211-C1 Abstract Painting
FA221-C1 Renaissance Painting
FA257-C1 Painting from Observation
FA264-C1 Collage/Assemblage
FA275X-C1 Boston Cityscapes
FA33X-C1 Advanced Painting

Printmaking p. 20

PM260-C1 Etching/Intaglio Studio
PM271-C1 Relief Printing
PM280-C1 Silkscreen Printing

Fine Arts 3D p. 21

Ceramics p. 21

CER203-C1 Wheelworking
CER309-C1 Clay, Tiles, Relief
CER312X-C1 Clay Studio

Fibers p. 21

FIB224-C1 Papermaking
FIB228X-C1 Photo Processes on Fabric
FIB23X-C1 Clothing Construction

Glass p. 21

GL231-C1 Glassblowing
GL232-C1 Cold Glass Techniques
GL233-C1 Sculptural Glass

Metals/Jewelry p. 22

MTL200-C1 Metals/Jewelry

Sculpture p. 22

SC201-C1 Foundry
SC251-C1 Figurative Clay
SC253-C1 Welding

Wood p. 22

TDA2X1-C1 Basic Wood Construction
TDA201-C1 Three Projects in Wood

Studio Foundation p. 23

SF1X1-C1 Drawing for the First Time
SF181-C1 Drawing Studio
SF185-C1 Drawing II
SF182-C1 Visual Language
SF182-C2 Visual Language
SF183-C1 Form Study
SF184-C1 Digital Video
SF1X3-C1 Drawing Down the Bones (1.5cr)
SF1X4-C1 The Figure – Wet and Dry (1.5cr)
SF19X-C1 Drawing/Process Studio (1.5cr)

Non-Credit Workshops

August 3
NC231 Polaroid Transfer Workshop

June 8-July 20
NC236 The Art of the Mosaic

June 29 & 30
NC838 Handmade Paper

July 6 & 7
NC401 Writing a Screenplay

July 6 & 7
Fine Art into Commercial Art

May 28-June 11
NC616 Polaroid 20 x 24 Studio

August 6-8
NC405 Career Enhancement for Artists

June 11-August 20
NC200 No Frills Acting Classes

June 11-August 20
NC201 Yoga

Drawing Marathon

1 Solid Week of Drawing!
For those who dare to challenge their own creative fortitude:

Get Ready...Get Set...DRAW!!!
Boston's most unique Marathon is the MassArt Drawing Marathon! This pulse quickening, heart pounding plunge into drawing of all kinds, shapes and sizes is a terrific way to energize your drawing skills and ideas. Work intensively from the figure and still lifes, explore collage and experiment with abstraction and new media. Designed to develop your artistic mind and body, the Drawing Marathon is an inspiring event that can help you to gain a great deal of artistic knowledge and ignite your enthusiasm for drawing!

The Drawing Marathon will be team-taught (coached) by world class drawers extraordinaire, Dean Nimmer and Charles Stigliano, as well as by guest artists who are known for their accomplishments and track records in drawing.

The Drawing Marathon will take place in the vast facilities of the Massachusetts College of Art, located in the heart of Boston offering easy access to the Museum of Fine Arts, the Isabella Stewart Gardner Museum and the Institute of Contemporary Art.

FA2X7 3cr
Sunday-Saturday, July 7-13
Sunday, 12-4pm, Monday-Friday, 9am-9pm, Saturday, 9am-12noon
Faculty: Dean Nimmer, Charles Stigliano and visiting artists.
Undergraduate Course Fee: $670

Computer Illustration from Photographs

Monday-Friday, 9:30am-4:30pm, August 5-9
With Lance Hidy
Lance Hidy will teach his methods for making illustrations based on your own photographs. You should work on images that have a particular meaning to you, especially involving people, animals, ideas, or places that are important to you. Skills taught include photo selection, making a key-line drawing or tracing on paper, drawing vector outlines, using color and value harmonies, gradients, and composition. Required skills: Intermediate to advanced Photoshop users; layers and pen tool; scanning. Bring to class: Photographs or other scannable material, tracing paper, soft and hard pencils, 0.5 mm fine-tipped black pen, Digital camera or 35mm, zip disks.

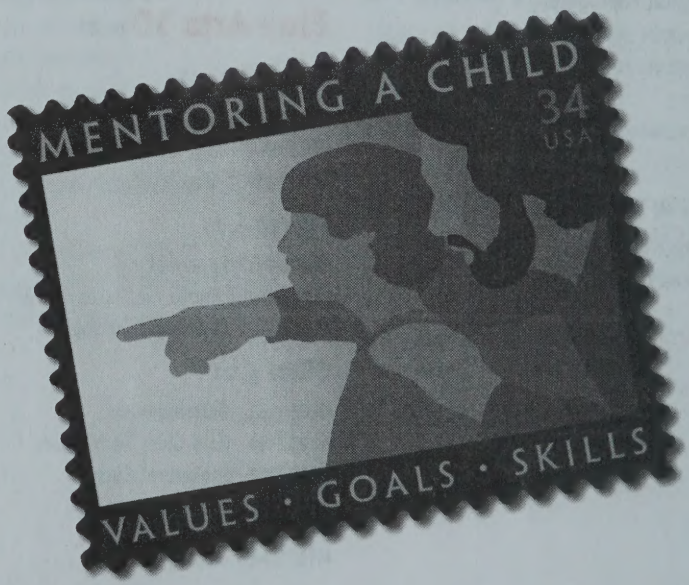
Workshop Code: NC001
Cost: $600

Lance Hidy is widely-known for his mastery of a flat-color, hard-edge illustration style, based on his own photographs. His most recent work is the US Postage Stamp, Mentoring a Child, which was printed in an edition of 125 million copies, with text set in Penumbra, the typeface he designed for Adobe Systems.

He is known for his work in poster design, photography, typography and illustration. His work has been honored in Print, How and Communication Arts magazines, and he has won awards for his posters in the US, Japan, Finland, and Poland. "The Garden" by Andrew Marvell, a hand-made book with etchings that Hidy produced was chosen by New York's Grolier Club as one of the one hundred most beautiful books of the century.

As art director and designer, Hidy worked closely with Ansel Adams on his last book, Yosemite and the Range of Light, and with Arnold Newman on One Mind's Eye and Artists. He also served as art director of the Harvard Business Review (1977-99)), and was co-founder of David R. Godine, Publisher, and served as art director there for several years.

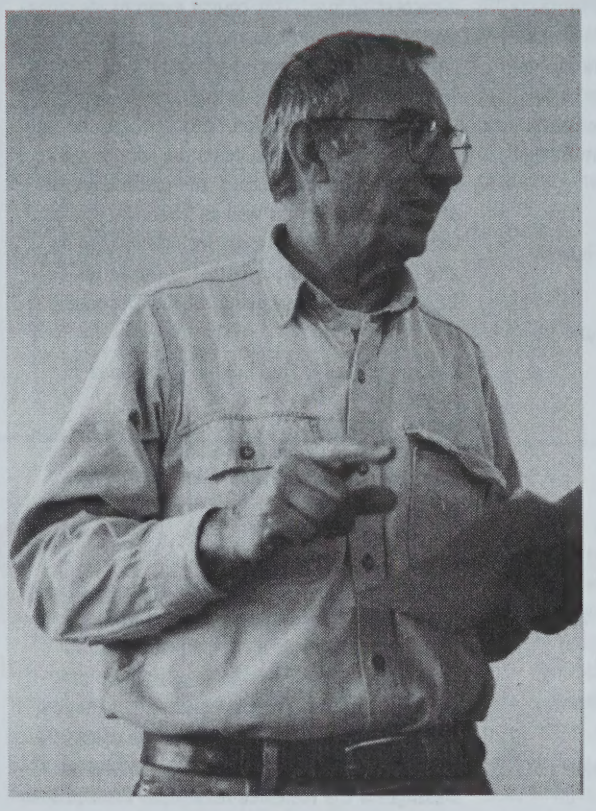
Hidy has had 30 one-man exhibitions, including a 1994 retrospective at the Corcoran Gallery of Art in Washington, DC. He has been a visiting artist at 13 colleges in eight states, and was the subject of a 1983 book, Lance Hidy's Posters, by Alan Fern, former director of the National Portrait Gallery.



Master Class with George Nick

A Master Class will be offered with George Nick, who will work with serious, dedicated artists. Daily painting efforts and previously painted pieces will be discussed every afternoon. Guidance will be offered in the study of the nature of the observed world. Ideas on how to master and combine two-dimensionalism and realism will be covered.

Dates: August 5-17
Admission is by application.



Professor Emeritus at Massachusetts College of Art, George Nick has been teaching painting since 1969. He has taught at Boston University, the University of Pennsylvania, Maryland Institute of Fine Art and the Carnegie Institute of Technology. He was the 2001 Frances Niederer Artist-in-Residence at Hollins University in Roanoke, Virginia. George Nick's paintings are represented by the Fischbach Gallery in New York and Gallery Naga in Boston. An exhibition of his work may be seen at the Gallery Naga, March 30-April 28, 2002. He's a member of the National Academy of Design and the recipient of numerous awards including a National Endowment for the Arts Grant, a Massachusetts Council of the Arts Grant, and 3 Child Haasam Fund Purchase Awards given by the American Academy and Institute of Arts and Letters. His paintings are part of many public and private collections, including the Museum of Fine Arts, Boston, MA, the Metropolitan Museum of Art, New York and the Hirshhorn Museum and Sculpture Garden in Washington, D.C

For more information please contact
Nancy McCarthy
Art New England Workshops and International Programs Coordinator
Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115
Tel. 617-879-7175
Fax 617-879-7171
nmccarthy@massart.edu

Two-Dimensional Design

This course focuses on the tools, vocabulary, resources and skills of the designer. Interdisciplinary assignments in basic design involve students in typography, color, idea generation, and problem solving as they are applied to basic two-dimensional design. Prerequisite: Basic drawing skills or SF1X1 Drawing for the First Time or SF174 Visual Language.

DE212 3cr
Section C1: Mon & Wed, 6:30-9:30pm, June10-July 24
Jeff Sugarman
Section C2: Tue & Thu, 6:30-9:30pm, June 11-July 25
Heidi Hurley.
Undergraduate Course Fee: $560

Conceptual Drawing

This course considers how to mentally and to physically visualize concepts. Drawing and keeping a sketchpad are stressed to demonstrate how complex visual ideas evolve through creative rendering, blending, and composing of familiar objects. Prerequisite: Basic drawing skills or SF1X1 Drawing for the First Time.

DE224 3cr
Section C1: Tue & Thu, 6:30-9:30pm, June 11-July 25
Linda Bond
Undergraduate Course Fee: $560

Typography

This course is a study of the design and use of basic letter forms, typographic contrast, hierarchy of information, major type families and their characteristics, history of design, and typographic grids. Classes include discussion and critiques of assignments, slide-illustrated lectures and some guest speakers. Prerequisite: DE212 2D Design.

DE260 3cr
Section C1: Sat, 9am-1pm, June 8-August 10
Chris DiMarzo
Section C2: Tue & Thu, 6:30-9:30pm, June 11-July 25
Bruce Ployer
Undergraduate Course Fee: $560

Introduction to Typeface Design

What factors affect the concept and creation of a successful font? This course explores visualization, concept, and mechanics of a properly rendered text font through traditional type drawing techniques. The course is intended to improve typographic visualization skills through the type drawing experience. Students are introduced to the fundamental principals and methodologies of typeface design as well as historical and contemporary sources. Classes include discussion and critique of assignment. Pre-requisites: DE224 Conceptual Drawing, DE260 Typography 1.

DE3XX3 3cr
Section C1: Tue & Thu, 6:30-9:30pm, June 11-July 25
Dennis Pasternak
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Typography II

This course builds on the exploration of typography as a design element, this time with emphasis on typography as a communication tool. Through a series of studies ranging from pragmatic to abstract, classes explore the communicative power of typography, demonstrating the strength of typographic design as it conveys a message to the intended audience. Prerequisite: DE212 2D Design, DE260 Typography, GD220 Graphic Design I.

DE361 3cr
Section C1: Wed, 6:30-9:30pm, May 29-Aug 21 (& 1 additional class to be arranged)
Chris DiMarzo
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Marketing

As a designer, who is the audience for your work? Is it your client? Your client's customer or potential customer? An understanding of the basic principles of marketing and their application is crucial to the success of the professional designer. The course surveys these basic principles and their importance in the designer-client relationship. The business of design, whether as a freelance designer or in starting a design firm is covered in this context. Pricing, legal issues, business practices and professional resources will be discussed.

DE459 3cr
Mon, 6:30-9:30pm, June 10-August 12
Craig Devonshire
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Graphic Design

Introduction to Graphic Design

This course is an applied approach to basic design principles and skills. The course emphasizes design responsibility beginning with the development of professional attitudes and approaches to problem solving. At the same time, students focus on the formal elements of typography, color, and idea generation. Prerequisites: DE212 & DE224 or permission of instructor.

GD220 3cr
Section C1: Mon & Wed, 6:30-9:30pm, June 10-July 24
Mary-Margaret Mulligan
Section C2: Tue & Thu, 6:30-9:30pm, June 11-July 25
Josh Silverman
Undergraduate Course Fee: $560

Graphic Design II

This course is an applied approach to basic design principles and skills. The course emphasizes design responsibility beginning with the development of professional attitudes and approaches to problem solving. At the same time, students focus on the formal elements of typography, color, and idea generation. Prerequisites: DE212 & DE224, GD220 or permission of instructor.

GD310 3cr
Section C1: Tue & Thu, 6:30-9:30pm, June 11-July 25
Tom Briggs
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Graphic Design III

This course is designed to deepen skills and knowledge of basic design with more in-depth projects. Students develop skills in the planning and articulation of graphic design and in the criticism and improvement of work through a series of practical exercises. With an emphasis on the clear and effective combination of type and image, the course explores varied methods for background research and strong concept development to communicate to a defined audience persuasively. Prerequisites: GD220,. GD310, Typography or permission of instructor.

GD311 3cr
Section C1: Tue, 6pm-10pm, June 11-Aug. 13
Stephanie Zelman
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Advertising: The Campaign. The Campaign is Due Monday. We've Got the Weekend

This workshop introduces and results in an advertising campaign for either a product or service. Students are introduced to print advertising, out of home (outdoor, billboard, and poster), collateral, broadcast media, and TV, resulting in four or five pieces to start or freshen a portfolio. First class materials include 2 pads (11 x 17 newspaper pad, 11 x 17 design layout – marker pad), various black pens (sharpie markers by Sanford or Design Markers by Eberhard Faber).

GD3X4 1.5cr

Section C1: Fri, 6-9pm; Sat & Sun, 9am-6pm, June 14-16
Paul Regan
Undergraduate Course Fee: $280

Illustration

Introduction to Illustration

This course provides an introduction to professional illustration with emphasis on basic ideas, technique, media, and skill development. The course provides an initial look at the methods used to convert ideas and convey them using precise visual tools.

IL220 3cr

Section C1: Mon & Wed, 6:30-9:30pm, June 11-July 24
Laura DeSantis
Undergraduate Course Fee: $560

Illustrating Children's Books

This course deals with all aspects of illustrating children's books. Students gain practical experience in the various stages of book design, from initial conceptualization to the finished book. Explores a variety of media and techniques.

IL412 3cr

Section C1: Mon-Fri, 9am-1pm, Jul 29-Aug 16
Leon Steinmetz
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Computer Courses for Designers

All computer courses and non-credit workshops require basic Macintosh skills. Students who have not worked on Macintosh computers should take the Introduction to Macintosh workshop prior to signing up for these classes. See p. 11

3 credit courses

Introduction to Computer Illustration: Digital Painting

This class introduces image generation and manipulation through current industry standard illustration software (selected from Photoshop, Painter, Adobe Illustrator, or other software) on Macintosh computers. Students combine image with type in some assignments through desktop publishing software, but the emphasis is on image making. All work is prepared for traditional or electronic portfolio presentation and critique. Prerequisites: Previous Macintosh experience.

DE308 3cr

Section C1: Tue & Thu, 6-10pm, May 28-July 2
Ingrid Capozzoli
Undergraduate Course Fee: $790
Graduate Course Fee: $1075

Introduction to Computer Design

This class introduces a broad overview of the leading graphic design, image manipulation and page layout software and techniques such as Adobe's Illustrator, Photoshop and InDesign, Quark Xpress along with a number of other applications. Applicability to web design will also be covered. Prerequisite: Familiarity with Macintosh.

DE309 3cr

Section C1: Tues & Thu, 9am-3:30pm, May 28-June 18
Barbara Skelly
Section C2: Mon & Wed, 6-10pm, May 29-July 8 (no class July 3)
Barbara Skelly
Undergraduate Course Fee: $790
Graduate Course Fee: $1075

Photoshop

This course introduces the basic tools and techniques of Adobe Photoshop. Students can scan and import work in traditional media and images from other programs such as Adobe Illustrator, to create new works. Prerequisite: previous Macintosh experience.

DE313X 3cr

Section C1: Mon & Wed, 9am-3:30pm, May 29-June 19
Nick McCatty
Undergraduate Course Fee $790
Graduate Course Fee: $1075

Web Site Design

This course introduces quality web page design using HTML scripting and various web software applications. The focus will be on integrating text, images, and animated graphics. Topics covered include table, Photoshop for web design, client side image maps, design and technical issues involved in building a web site as well as business issues for web design. For the final project, students construct a small web site. Prerequisites: Photoshop I and familiarity with Illustrator or permission of instructor.

DE3X5 3cr

Section C1: Tue & Thu, 6-10pm, May 28-July 2
Tracy Seamans
Section C2: Mon & Wed, 6-10pm, May 29-July 8
Caroline Keem
Section C3: Tue & Thu, 9am-3:30pm, May 28-June 18
Tracy Seamans
Undergraduate Course Fee $790
Graduate Course Fee: $1075

continued ...

1.5cr courses

Quark XPress

This course introduces the basic skills of desktop publishing with Quark Xpress. Basic type and picture handling is covered. Prerequisite: Basic Macintosh skills.

DE35X 1.5cr
Section C1: Sat & Sun, 10am-4:30pm, June 1-9
Alwyn Velasquez
Undergraduate Course Fee: $395
Graduate Course Fee: $537.50

Adobe Illustrator

This hands-on course introduces Adobe Illustrator, a useful tool for illustration and design layouts. While students can import images and artwork, the emphasis is placed primarily on creating new images. Basic tools and techniques will be covered. Prerequisite: Macintosh experience required.

DE33X 1.5cr
Section C1: Sat & Sun, 10am-4:30pm, June 15-23
Azriel Shiloh
Undergraduate Course: $395
Graduate Course Fee: $537.50

Adobe Photoshop

This course introduces Photoshop as an image-processing tool. Students learn to digitize and manipulate scanned color and grayscale images using Photoshop's basic tools and filters. Prior computer experience mandatory. Prerequisite: Macintosh basics or equivalent.

DE31X 1.5cr
Section C1: Sat & Sun, 10am-4: 30pm, June 1-9
Azriel Shiloh
Undergraduate Course: $395
Graduate Course Fee: $537.50

Advanced Photoshop and Illustrator Techniques

Students registered in this seminar will be led through the process of using Photoshop and Illustrator on a more sophisticated level. Focused on the idea of maximizing the use of memorized shortcuts and limiting screen real estate, students will become more nimble between these programs. A discussion of the strengths of each software package and their best uses will be the core of this class. Stepping between the use of the mouse and pressure sensitive drawing tablet, students will understand, through experimentation, why both input devices are crucial tools for the creative intermediate user, as they head into power-user territory. An intermediate understanding of each program should be established beforehand, as a prerequisite, to make the most use of this class. Please bring two zip disks for class.

DE318X 1.5cr
Section C1: Sat & Sun, 10am-4:30pm, June 15-23
Andreas Randhahn
Undergraduate Course Fee: $395

Dreamweaver

In this course, students learn the industry standard program for web site design and production. Topics include: basic HTML, web safe color, web ready images, layout, navigation, content, and principles of information design. Strong computer skills required. Prerequisites: QuarkXpress and PhotoShop preferred.

DE316X 1.5cr
Section C1, Sat & Sun, 10am-4:30pm, June 29-July 7
Tracy Seamans
Undergraduate Course Fee: $395
Graduate Course Fee: $537.50

Web Graphics and Design

This class covers all the elements: Image editing, graphic image creation, buttons, and layout design with Photoshop; background textures and images, effects, styles and action, slice and optimize images, make rollovers, animations, and imagemaps with Imageready. Put it on the web with Dreamweaver. Learn web page design, authoring with HTML, web layout and navigation, using tables, layers, and drop-down menus.

DE33XX 1.5cr
Section C1: Sat & Sun, 10am-4:30pm, June 29-July 7
Craig Devonshire
Undergraduate Course Fee: $395
Graduate Course Fee: $537.50

Digital Typography

This class covers all the essentials of the art and science of using type on the computer. We will review the design principles of typography, while learning how to apply them in the digital domain. We will acquire basic type survival skills for print and new media, while exploring the expressive possibilities in layout, painting, and drawing programs (Quark, Photoshop, and Illustrator) and in original type design (Fontographer). Prerequisites: NC512 Intro to the Macintosh and DE260 Typography, or permission of instructor.

DE33X1 1.5cr
Section C1: Sat & Sun, 10am-4:30pm, July 13-21
Anton Marc
Undergraduate Course Fee: $395
Graduate Course Fee: $537.50

new course

Computer Workshops

This is an introductory workshop for students who have no Macintosh experience.

Introduction to the Macintosh

This hands-on class is for the graphic designer or artist who wants to begin using the computer. Power Macintosh computers are used to explore word-processing, graphics and desktop publishing applications. Students learn to navigate through the Macintosh operating system, create documents, manipulate system extensions, use fonts and exchange files between different applications. Fundamental concepts of computer technology and current trends are also covered. This class is a must for anyone who is just starting out on the Mac with little or no computer experience.

Workshop Code: NC512
Instructor: Craig Devonshire
Schedule: Section C1: Fri, 6:30-9:30pm, Sat: 9am-3pm, Sun, 10am-1pm, May 17-19
Cost: $225 (includes $60 lab fee)

Computer Workshops for More Advanced Students

Macintosh experience required

Dreamweaver

This is a hands-on workshop to learn the industry standard program for web site design and production. Topics include: basic HTML, web safe color, web ready images, layout, navigation, content, and principles of information design. Strong computer skills required. Pre-requisites: Quark Xpress and PhotoShop preferred.

Workshop Code: NC516
Instructor: TBA
Schedule: Fri, 6:30-10pm, May 31-June 14
Cost: $225 (includes $60 lab fee)

NC517 Introduction to Flash

Flash is so popular on the web because of its varied abilities to entertain, and communicate. In this workshop, students explore Flash's unique drawing capabilities, animation techniques, symbol creation and interactivity. We will create shapes and movement, make buttons, understand the concept of timelines, incorporate sound, and tell stories that excite, entertain, and inspire us. Prerequisites: Experience with computer graphics, strong comfort with Macintosh.

Workshop Code: NC517
Schedule: Section C1: Fri, 6:30-10pm, May 31-June 14
Instructor: Margie Mintz
Cost: $225 (includes $60 lab fee)

Advanced Flash

This workshop takes you where no Flash class has ever gone before. The designer's realm of sight, sound and interactivity with Action scripting! Build web sites with sophisticated navigation, elegant storylines, whimsical, educational games, and jumping leprechauns. We will build preloaders, use nested movie clips, and multiple timelines, make drop menus, edit and synchronize sound, optimize file size, load external movies, and more. Prerequisites: Introduction to Flash or equivalent.

Workshop Code: NC534
Schedule: Section C1: Fri, 6:30-10pm, June 21-July 12 (no class, July 5)
Instructor: Caroline Keem
Cost: $195 (includes $50 lab fee)

Web Design with Adobe GoLive

This is Adobe's Application for Web Designers. In this workshop, students create a site from start to finish learning the structure and tools of GoLive. Starting with a discussion of HTML, we will move on to web page design. Working with color on the web, we will cover basic word formatting, tables and layers, image maps and rollovers, navigation, and drop down menus.

Workshop Code: NC536
Instructor: Margie Mintz
Schedule: Section C1: Fri, 6:30-10pm, June 21-July 12 (no class, July 5)
Cost: $225 (includes $60 lab fee)

Movie Making with iMovie

Learn to make creative, documentary or promotional digital videos with Apple's new and accessible video software, iMovie. This software allows you to easily make a successful short movie in video format, CD-Rom or to view within a web site. Bring previously made video clips to class or shoot new ones to combine with stills, sound and special effects, and end up with a professional looking short cinematic piece. Extremely useful for a variety of projects: family videos, small business promotions, modest documentaries and to showcase one's talents or portfolio. You don't need to own any personal special equipment for this course. (Tailored to a wide variety of students, small-business owners, and aspiring filmmakers).

Workshop Code: NC537
Instructor: Craig Devonshire
Schedule: Fri, 6:30-10pm, June 21-July 12 (no class, July 5)
Cost: $225 (includes $60 lab fee)

Environmental Design

Modelmaking for Environmental Designers

Presentation is key in the design world. In order to bridge the gap between idea and form, designers use Models as a tool for accurately representing their concepts in a real, 3-dimensional environment. In the case of architects, clients see the project in the intended site context well before construction has begun. This class is geared towards design students in the field of architecture and related studies (such as Interior Design and Urban Planning) who wish to learn the modeling process. Materials, hand tools, measuring techniques and craft, along with shop safety and procedures will be reviewed. Students will work independently and in groups from given plans and sections, to final assembly and detailing of assigned projects.

DE2X1 1.5cr
Section C1: Wed, 6:30-9:30pm, June 12-July 31
Juan Ruiz-Hau
Undergraduate Course Fee: $280

Fashion Design

Fashion Illustration

Students develop individual styles of drawing and creative thought. The course covers various techniques employed in expressing fashion through art media, and introduces basic advertising functions and graphic fashion art processes. Students plan and execute roughs in preparation for finished layouts.

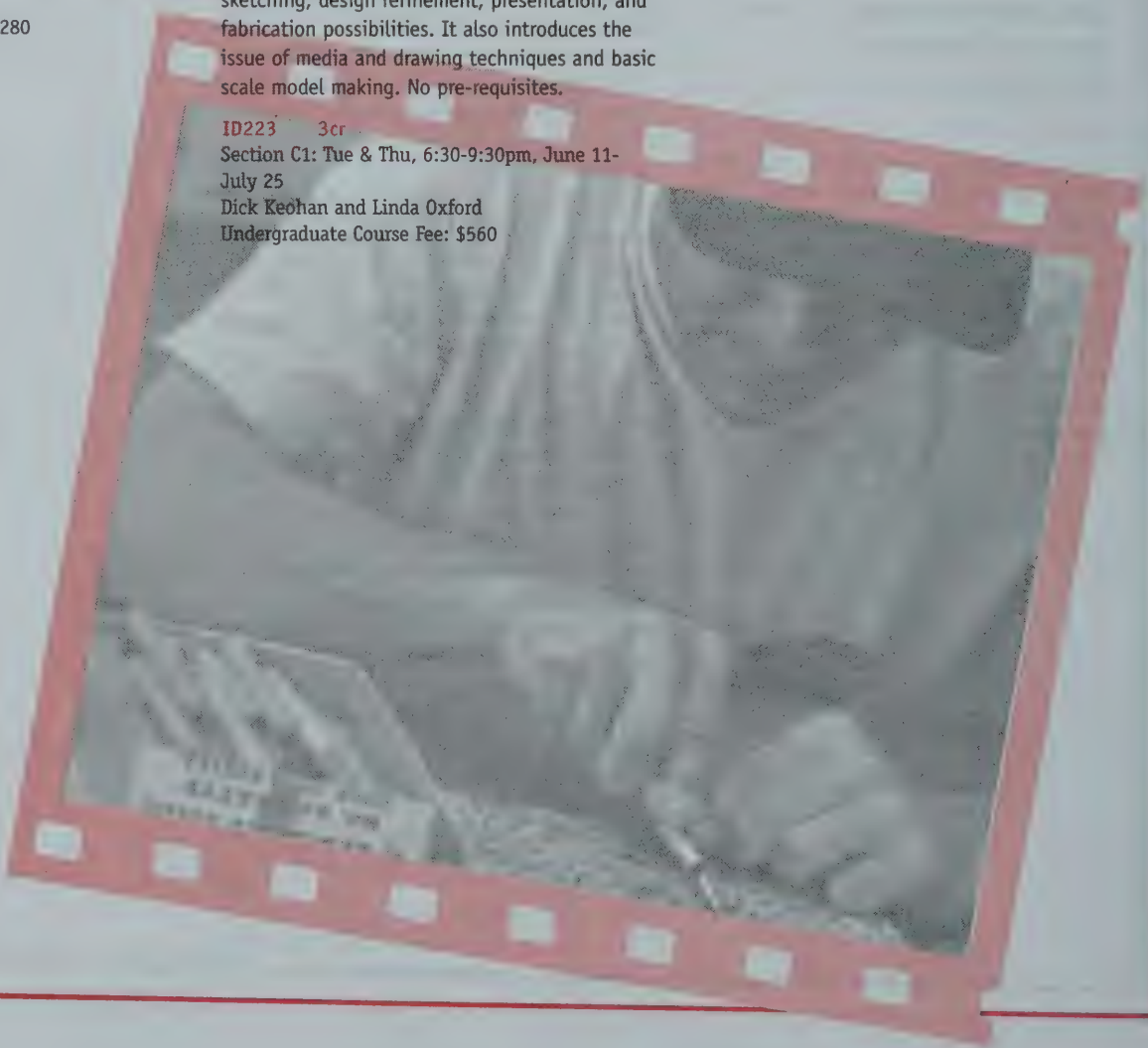
FD22X 1.5 cr
Section C1: Mon & Wed, 6:30-10pm, June 10-27
Joanne Barrett
Undergraduate Course Fee: $280

Industrial Design

Introduction to Industrial Design

This course is an introduction to the design process and problem solving techniques used in industrial design. The course presents the tasks required for research, preliminary concept sketching, design refinement, presentation, and fabrication possibilities. It also introduces the issue of media and drawing techniques and basic scale model making. No pre-requisites.

ID223 3cr
Section C1: Tue & Thu, 6:30-9:30pm, June 11-July 25
Dick Keohan and Linda Oxford
Undergraduate Course Fee: $560



Art History

Perspectives in Art History I

This course is an introductory study of topics in the history of Western art from its origins through the Renaissance to acquaint students with new and traditional approaches in the discipline.

CSA101 3cr
Section C1: Mon-Thu, 10am-2pm, June 10-27
David Nolta
Undergraduate Course Fee: $560

Perspectives in Art History II

This course is an introductory study of topics in the history of Western art from the 16th century to the present to acquaint students with new and traditional methods in the discipline.

CSA102 3cr
Section C1: Mon-Thu, 9am-1pm, July 8-25
Afshan Bokhari
Undergraduate Course Fee: $560

Japanese Art & Architecture

This course offers a thematic study of the art and architecture of Japan, including material from early history to the post-war era. Special attention will be paid to the integrated nature of art and architecture in Japan, and the role that the arts have in place making. We will focus on topics such a Buddhist/Shinto art and iconography, the culture of tea, the relationship of literature to art, and the importance of politics and patronage.

CSA2X9 3cr
Section C1: Mon-Thu, 9am-1pm, July 8-25
Afshan Bokhari
Undergraduate Course Fee: $560

Painting & the Cinematic Image

This course focuses on the visual language of painting and film and examines what they have in common. The topics of discussion will include composition, light, color, different genres and artistic movements.

CSA301 3cr
Section C1: Mon-Thu, 9am-1pm, July 8-25
Inga Karetnikova
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Art Since 1945

This course is an advanced study of artists and issues of the visual arts since 1945, with emphasis on the arts of the 70's, 80's, and 90's. Prerequisites for MassArt BFA students: CSA101 and CSA102.

CSA302 3cr
Section C1: Mon & Wed, 6:30-9:30pm, June 10-July 24
Francine Koslow-Miller
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Psychology, Social Science, History

Modern European History 3cr

The course provides a comprehensive overview of the last five centuries of European history. We will cast a wide net in the sense that not only will political and international history be thoroughly covered, but social history and broad cultural and intellectual history will be discussed at length as well. The goal is to impart to students a deep appreciation for the rich complexity of European civilization as well as a solid understanding of the continuity of events from the sixteenth century onward.

CSB3XX5-C1
Mon & Wed, 5-8pm, June 10-July 24
Chris Stribakos
Undergraduate Course Fee: $560
Graduate Course Fee: $845

continued ...

new course

Latin American History, Art and Literature

Using history as a framework this course takes a wide-angle view of Latin American art and literature. Works may be read in Spanish or in English. Lectures will be in English. After a brief look at Pre-Colombian art and architecture and the Great Encounter of 1519, the focus turns to the Mexican mystic nun, Sor Juana Ines de la Cruz, then to the Independence movement. The works of artist Jose Guadalupe Posada, Diego Rivera and the Mexican muralists, as well as Frida Kahlo and Fernando Botero will be examined. We will read works by Carlos Fuentes, Mario Vargas Llosa, Gabriel Garcia Marquez and Jorge Luis Borges, and also those of Isabel Allende and Laura Esquivel, the author of Como Agua Para Chocolate. Other poets and shorts storywriters will also be studied.

CSB32X 3cr
Section C1: Mon & Wed, 5-8pm, June 10-July 24
Carol McCarthy
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Dreams and Memory/Memory and Dreams

Think of this as a tapestry, a flying carpet: multi-colored, moving through Territories light and dark. Like dreams or memory, the course has no objectively fixed purpose: it will end simply because the term ends. We'll read neuroscience and fiction; see films and paintings. We'll go easy on hard science and deep into art. We'll explore the "construction" of memory; "recovered memory"; "false memory." Is memory ever "true"? What is the relation between memory and identity? We'll study dream theory and dream interpretation and investigate the making of art out of dream and memory. Readings include: Sacks, Jung, Plath, Borges, Kafka. Viewings: Portions of Memento, Vertigo; deChirico, Magritte.

CSB36X 3cr
Section C1: Mon & Wed, 10am-1pm,
June 10-July 24
Harriet Rosenstein
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Writing, Literature, Film Criticism

Literary Traditions

This course explores the sources of culture through a survey of some of the literary masterpieces, from the ancient world to the 19th century.

CSC200 3cr
Section C1: Tue & Thu, 9:30am-12:30pm,
June 11-July 25
Athans Boulukos
Undergraduate Course Fee: $560

Poetry Workshop

This class is a workshop in poetic form and structure and the writing of serious artful poetry.

CSC320 3cr
Section C1: Tue & Thu, 1-4pm, June 11-July 25
Ted Richer
Undergraduate Course Fee $560
Graduate Course Fee: $845

The Literature of Modern War

This course presents literature that explores political positions on war as well as ethical responses to the state of war as a method of conflict resolution and self-defense. Special emphasis will be on the evolution of war in modern times. Through careful analysis of the texts, students will be compelled to consider political philosophies. Issues will address the extensive range of historical reactions and the viability of war in the 21st century. Texts include fiction, journalism and poetry.

CSC339X 3cr
Section C1: Mon & Wed, 1:30-4:30pm,
June 10-July 24
Deborah DeNicola
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Human Relationships in Modern and Contemporary fiction

This short fiction course examines human relationships, father/daughter, mother/son, siblings, friends, lovers, men/women in relationships as conveyed in works by internationally known writers of the later nineteenth and 20th centuries. Authors may include Chinua Achebe, Woody Allen, Isabel Allende, James Baldwin, Toni Bambara, Albert Camus, Ray Carver, Anton Chekhov, Louise Erdrich, F. Scott Fitzgerald, Nadine Gordimer, Zora Neal Hustron, Franz Kafka, Tim O'Brien, Joyce Carol Oates, Grace Paley, Jane Smiley, John Updike, Virginia Woolf, Richard Wright, Eudora Welty. We will examine tension, trust, turbulence and transcendence as presented through the characters of these fascinating writers.

CSC32X 3cr
Section C1: Tue & Thu, 9:30am-12:30pm,
June 11-July 25
Deborah DeNicola
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Monster Madness: Terror and Taboo in Western Literature

Of course, we will be rounding up the usual suspects: the appalling and tragic monster and his equally appalling and tragic creator, the charismatic vampire and his bevy of vamps; a commonplace fellow who wakes up to find himself transformed into a giant insect. But, more broadly, we will examine the idea of the monstrous, the shadow side of human nature and human experience that we refuse to acknowledge as our own. In addition to physical monsters, we will encounter monstrous actions (incest, murder, cannibalism), monstrous thoughts, and monstrous transformations of the soul. Our syllabus includes: Frankenstein, Dracula, Kafka's Metamorphosis, John ford's "Tis Pity She's A Whore", and John Gardner's Grendel.

CSC3X8 3cr
Section C1: Mon & Wed, 6-9pm, June 10-July 24
Joshua Cohen
Undergraduate Course Fee: $560
Graduate Course Fee: $865

new course

Men, Women, & the Myth of Masculinity

This is a course about the idea of masculinity and how it is portrayed in literature from ancient times to the 20th century. In addition to looking at how men traditionally view manhood, it will also look at men's attitudes toward women, since "masculinity" is usually defined in opposition to "femininity." Thus we will have plenty of opportunity to discuss perceptions of what it means to be a man or a woman, and to explore the elusive concept of gender identity. Our syllabus will include works by Shakespeare, Henrik Ibsen, Ernest Hemingway, Virginia Woolf, and medieval feminist Christine du Pisan. We will also be viewing films, including Neil Jordan's The Crying game.

CSC38X 3cr
Section C1: Mon & Wed, 2-5pm, June 10-July 24
Joshua Cohen
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Film Studies: Styles and Genres

Close analysis of American and European films, among them works by Altman, Fellini, Campion Almodovar and others.

CSC33X 3cr
Section C1: Mon-Thu, 9am-1pm,
July 29-August 15
Inga Karetnikova
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Modern Documentaries: Shaping Reality

This course will examine the development of the documentary form since the 1960s, when the *cinema verite* movement took hold. Many of the films will be from the last twenty years, when the documentary field burgeoned due to the success of films like *Roger & Me*. We will look at the films' social agendas, the filmmakers_ personal styles, and the films' reception. Filmmakers studied will include D.A. Pennebaker, Fred Wiseman, Albert and David Maysles, Barbara Kopple, Errol Morris, Michael Moore, Bruce Sinofsky and Joe Beringer, Ross McElwee, and others.

CSC321X 3cr
Section C1: Mon & Wed, 6:30-9:30pm, June 10-July 24
John Hall
Undergraduate Course Fee: $560
Graduate Course Fee: $845

Poisoned Images

The debate surrounding film censorship engages the core beliefs of American culture. What limits, if any, should be placed on the flow of ideas in a democracy? What role does a mass media play in shaping society? Film censorship also requires a close examination of the nature of art. What can films do to audiences and what to viewers do the the art they see? Should art harm its audiences? The goal of this course will be to introduce students to the central arguments for and against limiting speech in a democracy. This course will provide an overview of the history of American film censorship and examine the arguments of the major theorists involved in the free speech debate. In addition, a wide range of films-everything from Birth of a Nation, to Gummo to Deep Throat-will be screened to help each student make up their own mind about where to draw the line between censurable obscenity and free speech.

CSC320X 3Cr
Section C1: Tue & Thu, 6:30-9:30pm, June 11-July 25
David Kociemba
Undergraduate Course Fee: $560
Graduate Course Fee: $845

History of Film Style

History of Film Style will trace the development of film language from the beginnings of the medium in the mid-1890s until the present day. International styles/movements addressed will include German Expressionism, Soviet Montage, Italian Neorealism, French New Wave and contemporary American Postmodern Cinema. Students will acquire a full understanding of the workings of each style and how it reflected the socio-political and cultural context of the period from which it emerged.

CSC322X 3cr
Section C1: Mon & Wed, 6:30-9:30pm,
June 10-July 24
Peter Flynn
Undergraduate Course Fee: $560
Graduate Course Fee $845

Children's Books: How to Write Them: How to Publish Them

This course is for both aspiring writers in general, and those who want to write specifically for children. Through lectures, discussions, writing assignments and individual student projects, novice writers enter the world of children's literature. More advanced writers or poets will have an opportunity to expand their writing skills in this exciting new genre, or continue a project they have started. In addition, the questions of author-publisher-agent relationship, publicity, royalty, and the current market will also be explored.

CSC401 3cr
Section C1: Mon-Fri, 9am-12 noon, July 8-26
Leon Steinmetz
Undergraduate Course Fee: $560
Graduate Course Fee: $845

The Media and Performing Arts Department (MPA) faces the challenge of responding to the ever-changing landscape of new technologies and their application to art making. It is with the means of various 20th and 21st century media that students in the department find and give form to their personal visions. The department houses faculty in photography, film, interrelated media, and video. The MPA faculty share a unifying emphasis on the use of media principally in the service of art. The MPA curriculum provides students with a solid technical and conceptual core of knowledge. As students advance they can use more sophisticated and complex equipment. Yet, faculty feel strongly that skilled, creative artists using the most basic techniques with the simplest, even antique equipment can bring the magic of the medium alive. The faculty couple an openness to incorporating new technologies in their teaching with a commitment to educating students about the history and tradition from which these new disciplines derive.

Photography students are encouraged to explore the boundaries of the medium. The Photography area is housed in 11,000-sq. ft. of spacious, newly renovated facilities with full ventilation, plentiful workstations and darkrooms, and gallery space for student work. The central philosophy of the Studio for interrelated Media (SIM) is the importance of concept and the need for freedom to explore whatever forms and media the embodying of a concept of series of concerns requires. Media and form are only two of a number of aesthetic decisions that a SIM artist makes when working on a particular piece. SIM overlaps and intersects with many other disciplines, including science, technology, sociology, theater, religion, shamanism, music, and broadcasting.

Film/Video

Introduction to Non-Linear Editing: AVID

This course introduces the techniques of non-linear editing on the Avid Media Composer. The course introduces the concepts of nonlinear editing and takes students through all the basic features of the Media Composer, including organizing and digitizing source footage, editing sync and nonsync material, adding transition effects, trimming, editing audio, and methods of output. Other topics include digitizing film-originated source material, inputting telecine logs, creating film effects, and apply film-style editing techniques to a nonlinear system. Assignments encourage experimentation with sample material.

FM2X5 **3cr**
Section C1:Tue, 6-10pm, May 28-July 16 and 3 Saturdays, 9am-5pm, June 8, July 13 & 20
Janet Callahan Gilmore
Undergraduate Course Fee: $790

DV/Film Studio

This course covers basic studio lighting, shooting for chroma key, compositing, non-linear editing, and creating quick time movies for the web. Students shoot digital video in a studio setting. Adobe AfterEffects is used for compositing images. Super 8 and 16mm film are used for shooting film for experimentation with layering in compositing. All work is done during class time.

FM2X7 **3cr**
Section C1: Mon & Wed, 6-10pm, June 3-July 17
Janet Callahan Gilmore
Undergraduate Course Fee: $690

Final Cut Pro

This workshop is an overview of non-linear editing using Apple's Final Cut Pro. We will be covering digitizing, editing and final output. Source material will be provided but students are encouraged to bring their own mini-DV media. Class is limited to 10 students, one work-station per student. Prerequisite knowledge of Macintosh OS is required.

FM2X8 **1.5cr**
Section C1: Sat & Sun, 10am-4:30pm, June 15-23
Janet Callahan Gilmore
Undergraduate Course Fee: $395

Photography

Photography I

This is an introductory course for students interested in creative work and study in black and white photography. Students learn the basics of operating a 35mm camera, setting exposure controls, developing film and printing photographs. Darkroom and critique sessions alternate weekly. No prior experience is necessary.

PH100 3cr
Section C1: Mon-Fri, 9am-1pm
June 10-28
Tony Loreti
Section C2: Tue & Thu, 6-10pm, June 11-July 25
Henry Cataldo
Section C3: Sat, 8:30am-5:30pm, June 1-July 27
(no class July 6)
Marcelino Fiores
Undergraduate Course Fee: $690

Photography II

In this course students' skills advance through creative assignments in black and white photography. Students develop film, print photographs and participate in bi-weekly critiques. The course develops students' knowledge of principles of optics, camera operation, and film, photographic chemistry and materials. Prerequisite: Photography I.

PH268 3cr
Section C1: Mon-Fri, 9am-1pm, July 8-26
Tom Gearty
Undergraduate Course Fee: $690

Introduction to Color Photography

This course introduces students to the fundamentals of printing from color negatives and the use of color materials. The course concentrates on both technical and compositional skills. Students investigate the use of color as a means of personal expression. Prerequisite: Photography I or equivalent.

PH271 3cr
Section C1: Mon-Fri, 9am-1pm, June 10-28
Andrea Hoelscher
Section C2: Tue & Thu, 6-10pm, June 11-July 25
Kim Mimnaugh
Undergraduate Course Fee: $690

Digital Photography

Digital Photography

In this course we explore the intersections of digital and photographic imaging, using Adobe PhotoShop and scanning from light sensitive film. The intention of this course is to render conventional photographic materials digitally for inkjet and darkroom printing, using input and output devices, scanners and Epson printers. Experimentation with photo/electronic-imaging will be discussed within the context of digital art practices, historical influences; 20th century photomontage, documentary photography, layered narrative constructions with image and text, identity politics and scientific imaging practices using all using lens base digital imaging. We will investigate digital imaging from a personal point of view. Critiques will help us discover for ourselves the wider historical and cultural context of the work.

PH3X3 3cr
Section C1: Mon-Fri, 9am-1pm, July 8-26
Amber Davis
Undergraduate Course Fee: $790

The Fine Arts 2D Department offers courses in the areas of painting, drawing and printmaking. Faculty encourages students to experiment with contemporary ideas in abstraction, assemblage and environmental mixed media, and also to explore traditional techniques. The Department views drawing as an essential component of the artist's visual vocabulary and offers a number of courses in that area. The studio format of these courses affords students individualized attention by instructors; a given course may include students working at various levels of expertise providing an enriching experience for all. For courses at the 200-level, there is generally a prerequisite of an introductory level course, or equivalent painting experience.

(See also Studio Foundation and Illustration for more drawing classes)

Drawing

See also: Drawing Marathon with Dean Nimmer and Chuck Stigliano, July 7-13. See page 6 for details.

Life Drawing

For beginning and more advanced students, this class studies the human figure, emphasizing observational response to movement, form, light and shadow, expression, and concepts of three-dimensional space.

FA102 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Mohsen Saberi
Undergraduate Course Fee: $605

Drawing

This course introduces the multiple aspects of drawing. Using drawing as a tool for expressing ideas, the course explores both contemporary and historical perspectives. Students are introduced to basic drawing concepts such as line, shape, value, volume, perspective, texture and composition. They will use a variety of materials and explore the different ways of using them. Students will develop their skills through in-class exercises including landscape, the figure and still life.

FA11X 3cr
Section C1: Mon & Tue, 2-6pm, June 10-July 23
Ambreen Butt
Undergraduate Course Fee: $605

Life Drawing

Designed for students of all levels, this course explores the basic issues that are essential to those who use the figure in their work. Considerations of gesture, perspective, light and shade and working from memory are examined in relation to line and structure. Ideas that are seen in drawings from the Renaissance to the present era are examined in slide presentation with a view toward finding common themes and common language. The emphasis is on line, to describe action, relate forms, organize shapes and define space.

FA202 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Paul Rahilly
Undergraduate Course Fee $605

Anatomy

This course is designed for beginners as well as more experienced students who desire a sophisticated understanding of the structure of the human figure. By analyzing the skeleton and musculature through lectures and drawing from the nude, the surface forms of the body become understandable. The student will also learn about proportion, modeling forms in light and shade and many other skills needed for successful figure drawing.

FA259 3cr
Section C1: Mon-Fri, 9am-1pm, July 8-26
Janet Monafo
Course Fee $605

Dimensional Drawing

If one considers that the act of drawing is a way of thinking or that a drawing itself is the documentation of thought, what then are its possible forms? 'Dimensional Drawing' is a look into the possibilities of what drawing can be. It is an invitation to expand one's definitions of drawing and perhaps, then, one's own understanding of the creative process. Drawing's relationship to space and time will be stressed in class. Classes will consist of both group discussions on the possibilities of drawing as well as individual studio time. Ides of drawing as conception, 3D drawing, drawing in time, and drawing as process will be covered. Participation in class discussion and critiques, as well as in-depth exploration of one's own ideas will be major tools used for the creation of final works for this class.

FA258X 3CR
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Douglas Weathersby and Brian Welch
Undergraduate Course Fee: $605

Painting

Please note: Students who have never painted before should have basic drawing skills.

Introduction to Painting

Make your beginning in painting with this exploration of new and traditional directions and techniques in primarily oil painting. Studio work (including use of model) is the basis of the course, supported by lectures and demonstrations. Attention is given to color and composition theory, and the study of form, space and light. Prerequisite: Previous experience with drawing helpful.

FA100 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Christopher Chippendale
Section C2: Mon-Fri, 9am-3:30pm, July 8-19
Deborah Bates
Undergraduate Course Fee: $605

new course

Painting Studio

This painting studio is for the student who wants an intensive day long studio experience. The class provides individual instruction at all levels of experience and knowledge. Students work within a continuum from realism to abstraction. Formal concerns are emphasized and tied to personal expression. Also includes use of models. Class critiques, slide talks and field trips enrich the painting experience. Prerequisite: Some painting and drawing experience is helpful.

FA205/305/405 6cr
Section C1: Mon-Fri, 9am-6pm, June 10-28
Sharon Dunn
Undergraduate Course Fee: $1,110
Graduate Course Fee: $1,680

Abstract Painting

This course explores the techniques and formal issues in abstract image making. Emphasis is on locating sources for imagery in the visual environment and from human emotions. Prerequisite: Previous experience with painting.

FA211 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
David Tandy
Undergraduate Course Fee: $605

Drawing & Painting Workshop

This course is for students who would like to gain more experience using the figure as a departure point for finishing work from preparatory sketches to oil studies. A wide array of materials and approaches are explored. Emphasis is on technique without sacrificing the creativity of each student. Pre-requisite: Basic painting and drawing experience.

FA2X2 3cr
Section C1: Fri, 9am-5pm, June 14-August 2 (no class July 5)
Francisco Mendez-Diez
Undergraduate Course Fee: $605

Renaissance Painting Techniques

This course is a study of the process of making luminous painting in the style of the Flemish masters (Hugo Vander Goes, the Van Eycks & Dirk Bouts). The first half is devoted to exercises for understanding stages of the technique underpainting on a gesso ground; methods of applying layers of egg tempera; oil resin glazes. Thereafter, students apply Renaissance techniques to their own subjects. Prerequisite: None.

FA221 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
David Small
Undergraduate Course Fee: $605

Painting from Observation

This course aims to sharpen a student's ability to observe reality and objectively translate these observations into paint on canvas, creating the illusion of reality on a flat surface using value, color, and modeling. Beginning demonstrations are followed with individual attention as students apply traditional techniques to increasingly difficult assignments. Discussions will include theories on color, composition, working from a variety of sources, and attention to good painting materials and procedures. Open to all skill levels, though basic drawing skills are a necessity. The final critique provides perspective as well as guidance for future work.

FA257 3cr
Section C1: Tue, 8:30am-4:30pm, June 11-July 23
Ed Stitt
Undergraduate Course Fee: $605

Boston Cityscapes

This mid-level to advanced painting course traces an builds upon the long and distinguished study of cityscapes-urban structures of yore, then explores the present contemporary scene in Boston. We will be painting the town! Our museums and galleries herald the former urban art experiences of Paris, London, Rome and on 'this side of the pond' Boston, New York, and San Francisco. Today, such pieces set a tone and standard for emerging artists can explore, learn from, and cultivate in their own work. Studio basics are addressed: space, form, composition, color, light/dark contrast. Through one-on-one instruction, students will be encouraged to create a portfolio of work, participate in critiques, develop painting processes and applications, attend field trips including a surprise art venue. Weather permitting, we will paint outside. Prerequisite: Introductory level painting and drawing.

FA275X 3cr
Section C1: Mon-Fri, 9am-3:30pm, June 10-21
Deborah Bates
Undergraduate Course Fee: $605

Painting

This course is for the advanced study and practice of painting focusing on the development of the students' ability to work in an independent manner. Assignments are given on an individual basis, determined by the needs of each student. Students are encouraged to explore whatever means necessary and not be limited by traditional painting definitions. Individual and group critiques throughout the course will emphasize expanding the students' capabilities to articulate the needs of their own work. Prerequisite: Introduction to Painting or equivalent.

FA33X 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Steve Mishol
Undergraduate Course Fee: $605
Graduate Course Fee: $890

continued ...

Collage

Collage/Assemblage

Working two and three dimensionally, students investigate the concepts, techniques, and materials of collage and assemblage. Observation, imagination, art history, contemporary culture, mass media, and "trash", will all be used as source material. We will create abstract and representational works of art, while learning about the structural elements of composition, form, and artistic content. The development of creative personal expression will be encouraged. This class is open to any level student.

FA264 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Gerri Rachins
Undergraduate Course Fee: $605

Watercolor

Watercolor

This course explores the fundamental techniques of transparent watercolor media, such as wet on wet, drybrush, glazing, and knowledge of painting tools. Emphasis is on color vocabulary development, exploring composition, and the history of watercolor painting.

FA103 3cr
Section C1: Mon-Fri, 9am-3:30pm, August 5-16
Kofi Kayiga
Undergraduate Course Fee: $605

Summer workshops include:

(See page 25 for details.)

Polaroid Transfer Workshop
The Art of the Mosaic

Printmaking

MassArt's printmaking department is a 9,000 square foot facility featuring a state-of-the-art ventilation system, all requisite presses and equipment (most recent addition, a NuArc vacuum table), high ceilings and an enthusiastic faculty. Ours is unquestionably one of the finest printmaking facilities in the nation.

Etching/Intaglio Studio

This course addresses all aspects of the intaglio processes including dry point, hard and soft ground etching, aquatint, and the carborundum print. Beginning students become familiar with all of these techniques during the first half of this course. The course will challenge both the beginning and advanced student with technical and visual explorations. All students will be encouraged to keep a drawing journal during the course, as drawing is the root of the print process. Through critique, students learn together about their work and the work of others. Via this exchange, students develop an individual artistic vision in the most beautiful print studio in Boston. Basic drawing skills helpful.

PM260 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Brian Littlefield
Undergraduate Course Fee: $630

Silkscreen Printing

This course presents a variety of techniques and applications of silkscreen printing. References to the contemporary fine arts application of the medium will be explored to inspire a creative approach to this versatile process. From hand-cut paper and film stencils to the development of photographic stencils, this class will guide the student through the transformation of the idea to the printed image. Emphasizing experimentation, design, drawing and multi-color printing, projects are intended to provide students with a multi-faceted approach to the development of their personal aesthetic.

PM280 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Felice Regan
Undergraduate Course Fee: $630

Relief Printing

This course introduces woodblock relief printing techniques including black and white, reduction, multi-block, jigsaw, monotype/monoprint, mixed media manipulation. Students explore the creative possibilities of the medium by developing a portfolio of color and black and white woodcuts. Emphasis is on the study of line, tone, texture, form and color. Proper carving procedures and printing methods are developed throughout the course.

PM271 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Marc Cote
Undergraduate Course Fee: $630

Fine Arts 3D

The Fine Arts 3D Department provides professional education for aspiring artists in the concentration areas of ceramics, fibers, glass, and metals along with the more multi-media curriculum listed as sculpture. The Department's entire curriculum addresses contemporary issues of object making and sculpture. Students are encouraged to explore each medium potential within and beyond the boundaries of tradition and function. The Department includes state-of-the-art foundry, metalworking, ceramics, glass and papermaking facilities.

Ceramics

Ceramic Wheelworking

This is a course designed to introduce students to ceramic media with primary focus on using the potters' wheel. Functional and non-functional formats are explored as are glazing and kiln-firing.

CER203 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Ben Ryterband
Undergraduate Course Fee: $660

Tiles, Mosaics, Reliefs and Photo Images

This course is geared towards the production and use of tiles, mosaics and reliefs. Instruction covers studio processes, design considerations and installation techniques. The class includes transfer of photo images onto clay using silkscreen. Students work from drawings and design individual projects. These projects will explore both flat and 3 dimensional works. Previous experience in ceramics is not necessary.

CER309 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Megumi Naitoh
Undergraduate Course Fee: $660

Clay Studio

This course is designed to give individuals the opportunity to explore their own personal interests in clay object making. Demonstrations and studio activities will include handbuilding, moldmaking and wheelworking. After discussing ideas and options with the instructor, students will develop a plan to execute their ideas in clay. Projects may include various interests including tableware, sculpture or tile making. Experience in clay work is preferred, but not required.

CER312X 3cr
Section C1: Mon-Fri, 9am-1pm, June 10-28
Janna Longacre
Undergraduate Course Fee: $660

Fibers

Papermaking

This course is an introduction to traditional and experimental methods of hand papermaking, with an emphasis on papermaking as an expressive art medium. Projects explore 2D and 3D concepts and techniques, including sheet forming and casting. Emphasis is on personal expression and technical proficiency

FIB224 3cr
Section C1: Mon, 9am-5pm, June 10-July 22
Deborah Klotz-Paris
Undergraduate Course Fee: $660

Photo Processes on Fabric

Combine the visual information of a photograph with the painterliness of a brushstroke. Learn the historic photographic processes of Cyanotype (blue print) and Van Dyke Brown printing, and use them to create contemporary prints. Light sensitive emulsions will be hand coated onto paper or fabric and contact printed with photograms, hand-made negatives (cliche verre), transparencies and photo negatives. These images may then be incorporated into quilts, books or collages. Additional techniques may include Polaroid transfer, photocopy transfer, acrylic lifts. The focus of this course is to enhance image making vocabulary and encourage an nterdisciplinary exploration of photography, printmaking, surface design and artists' books. No previous photography experience necessary.

Fibers 228X 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Gail Erwin
Undergraduate Course Fee: $660

Clothing Construction Techniques

This course familiarizes the student with clothing construction and sewing techniques. Students will learn hand-sewing techniques, the use of the sewing machine, techniques for taking and recording body measurements, selecting appropriate pattern sizes. Students will also learn how to prepare finishing techniques. Students will utilize individual designs and patterns with emphasis on fit and construction. The course will focus on seeing and solving problems that the student confronts.

FIB23X 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Maritza Cantero-Farrell
Undergraduate Course Fee: $660

Glass

Glassblowing

An introduction to basic glassblowing techniques used to make vessels and sculptural forms. Group glassblowing clinics encourage team work. Progressively more difficult assignments develop skill and concepts. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work. Blowing spots are scheduled during the day only.

GL231 3cr
Section C1: Mon-Fri, 8am-6pm, May 28-June 7
Bernie D'Onofrio
Undergraduate Course Fee: $660

Cold Glass Working Techniques

This exciting course introduces techniques, tools and equipment used in fabricating and assembling glass objects. Includes equipment and technical information used to cut, grind, polish, drill and sandblast glass. Proper use and maintenance of all equipment is stressed. Historical and contemporary glass techniques, designs, and application are visually incorporated and discussed. Emphasis is placed on personal expression as well as technical proficiency.

GL232 3cr
Section C1: Mon-Fri, 9am-1pm, June 10-28
Maryann Babula
Undergraduate Course Fee: $660

continued ...

Sculptural Glass

This class explores the aesthetic and technical information that applies to contemporary glass sculpture. Projects include personal concept development with glass technologies, investigations into kiln processes, including pate de verre, slumping, and mixed media. Historical and contemporary glass techniques, designs, and applications are discussed and incorporated into student work.

Proper use and maintenance of all equipment is stressed.

GL233 3cr
Section C1: Mon-Fri, 2-6pm, June 10-28
Susan Holland
Undergraduate Course Fee: $660

Metals / Jewelry

Jewelry

This class introduces basic issues and techniques that are unique to jewelry making as a creative and expressive medium. Traditional and contemporary attitudes toward body adornment are discussed. Techniques covered: basic fabrication (cold-joining, sawing, soldering, finishing), lost-wax casting, and stone setting. Projects use precious metals as well as common materials.

MTL200 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Donna Veverka
Undergraduate Course Fee: $660

Sculpture

Foundry Process in Sculpture

This course is an introduction to the foundry process. Students make bronze and aluminum castings using processes of greensand and lost-wax ceramic shell casting. This course covers mold making, casting, and chasing. Emphasis is on personal expression and technical proficiency. Proper use and maintenance of all tools is stressed.

SC201 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Shuya Ohno
Undergraduate Course Fee: $660

Figurative Clay

Figurative Clay is an entry-level investigation of the human form. This course is designed to facilitate the student's ability to work independently with the figure by developing the technical skill for successful evolution of their work. Exposure to historical and contemporary figurative art aids the students in finding a place in the contemporary art world, and generates critical analysis toward their own ideas. Students will sculpt maquette size rendering from a live model with clay and wax. A life size study of the head is executed in ceramic and cast in plaster. In addition, fragments of the figure are hollow hand built out of ceramic. Students learn small armature construction for wax figures and for the head.

SC251 3cr
Section C1: Mon & Wed, 1-5pm, June 10-July 24
Danielle Krcmar
Undergraduate Course Fee: $660

Welding

This course offers an introduction to the construction of steel sculpture. Students produce artworks using oxy-gas and arc welding, and learn forging and machine shop practices.

SC253 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Reid Drum
Undergraduate Course Fee: $660

Woodshop

Basic Wood Construction

Whether you are a painter who needs a frame, an artist building a wood sculpture, or someone in need of shelves, you need to know basic wood construction techniques. In this course students start with simple frames, progress to building boxes and shelves, and culminate in creating a cabinet of their own design. Emphasis is on developing hand and portable power tool skills that can be used at home or in a studio where space and machinery may be limited. No prerequisites.

TDA2X1 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Walter Stanul
Undergraduate Course Fee: $660

Three Projects in Wood

This course introduces object building in the woodshop. Students learn the proper use and application of hand and power tools, material selection, and safety issues. Weekly projects incorporate design/concept problem solving with various construction form making techniques. Projects include joinery, "skin and bones", and a box. Students also learn carving techniques.

TDA201 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Ted Southwick
Undergraduate Course Fee: $660

Studio Foundation

Studio Foundation is dedicated to providing a basic understanding of visual language, sources of inspiration, and idea generation. The program is crafted to help students formulate a personal vision and to develop a "critical eye". The studio class format is typically a series of projects supported by lecture and slide or film presentations and group critiques. In the undergraduate program, Studio Foundation courses form part of the basis of the student's first year. Matriculated day school students can often satisfy certain degree requirements with these courses as all Studio Foundation courses, except Drawing for the First Time, are required in the undergraduate degree program. Continuing Education students will find these courses offer a great introduction to new areas of interest or an ideal way to review an area already enjoyed. They also provide an excellent environment for building a portfolio.

See Fine Arts 2D for more Drawing courses.

Drawing for the First Time

Ease into art making in this enjoyable, non-intimidating first course. Projects are designed to help you express yourself easily through drawing as you develop your skills and confidence. Become familiar with basic drawing concepts, develop the ability to see in non-stereotypical ways, discuss what you see, and evaluate your own work. Short exercises and long poses using a life model, still life, and landscape enable you to learn about line, value, form in space, and composition. This course includes an independent portfolio project and a portfolio review day to be arranged.

SF1X1 3cr
Section C1: Tue & Thu, 2-6pm, June 18-July 25
Trintje Jansen
Undergraduate Course Fee $585

Drawing Studio

This course provides an introduction to drawing as a cross-media tool and to the exciting possibilities of two-dimensional artwork. Students learn to draw from observation, to create the illusion of space and shape, and to organize and present totally invented work. The elements of line, value, shape, form, texture and space are treated both individually and in combination. Weekly critiques allow class members insight into the creative process. Students learn to analyze their work in order to improve their composition and techniques.

SF181 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Janet Monafo
Undergraduate Course Fee $585

Drawing II

This course approaches drawing as a vehicle for thinking, seeing, and communicating. Formal elements of line, value, shape, texture and space are worked individually and in common. Work includes drawing from direct observation and the imagination. Studies include illusions of space and shape via figure and form analysis. Through the use of thumbnail sketches, students analyze and improve composition techniques and methods. Reference to historical and contemporary drawing practice from many traditions. The focus of this course is for students to develop their own voice and individual style. Pre-requisite: Drawing I or equivalent.

SF185 3cr
Section C1: Mon & Tue, 9am-1pm, June 10-July 23
Ambreen Butt
Undergraduate Course Fee: $585

Visual Language

The elements of design are seen in all visual expression. In this course, students explore the elements of line, shape, form, value, color and texture, while developing the ability to use organizational principles such as proportion, repetition, rhythm, symmetry and hierarchy. Studio projects allow one to see how these elements are used to achieve design intent and artistic expression. Students learn problem solving and research skills, media/material selection and presentation skills involved in creating effective pieces. Conceptual thinking and composition are introduced. Through discussion and critique, students develop criteria for evaluating the clarity of concepts and technical execution of their work. This course gives one tools with which to move ahead in design or the visual arts.

SF182 3cr
Section C1: Mon & Wed, 6-10pm, June 10-July 24
Sarah Bapst
Section C2: Mon-Fri, 10am-2pm, July 8-25
Gerri Raichins
Undergraduate Course Fee: $585

Form Study

This course provides basic 3D visual language and form skills that are vital to sculpture and industrial design, and which aid in creating successful 2D images. The basic elements of 3D forms including scale, volume, mass, and space, are explored. Students learn to creatively investigate the 3D form and its position in space, using a wide range of materials in conjunction with varied building techniques. Classes include demonstrations, critiques, slide presentations and group discussions. Many students use this course to diversify their visual arts experience and to build their portfolios.

SF183 3cr
Section C1: Tue & Thu, 6-10pm, June 11-July 25
Paul Paturzo
Undergraduate Course Fee: $585

new course

continued ...

Media Arts: Digital Video

This course introduces students to sequential and time-based composition through shooting, capturing, editing and manipulating digital video on the desktop computer. Students will undertake projects that may include books or other two-dimensional sequences as well as Quicktime movies. Students work with small Mini DV cameras on Macintosh G4 computers and will use Quicktime, Soundedit, Premiere and AfterEffects software.

SF184 3cr
Section C1: Mon-Fri, 9am-1pm, June 3-21
Aaron Fry
Undergraduate Course Fee: $790

1.5 credit classes

Drawing/Process Studio

This is a drawing course for people with some drawing experience, such as Drawing For the First Time, or another basic course, or for artists or art teachers who want to refresh their drawing experience or work though resistance. We will draw primarily from observation, using the model frequently. There will be extensive individual attention to process; students may wish to set tangible goals for themselves. Emphasis will be on personal direction and expression. Drawing techniques and methods can be reviewed if students wish. Dry and wet media will be sued. There will be group conversations about homework and work in class. A final suite of drawings prescribed by each student will be the culminating assignment.

SF2X3 1.5cr
Section C1: Wed, 5:30-8:30pm, June 12-July 24
Trintje Jansen
Undergraduate Course Fee: $292.50

Drawing Down the Bones

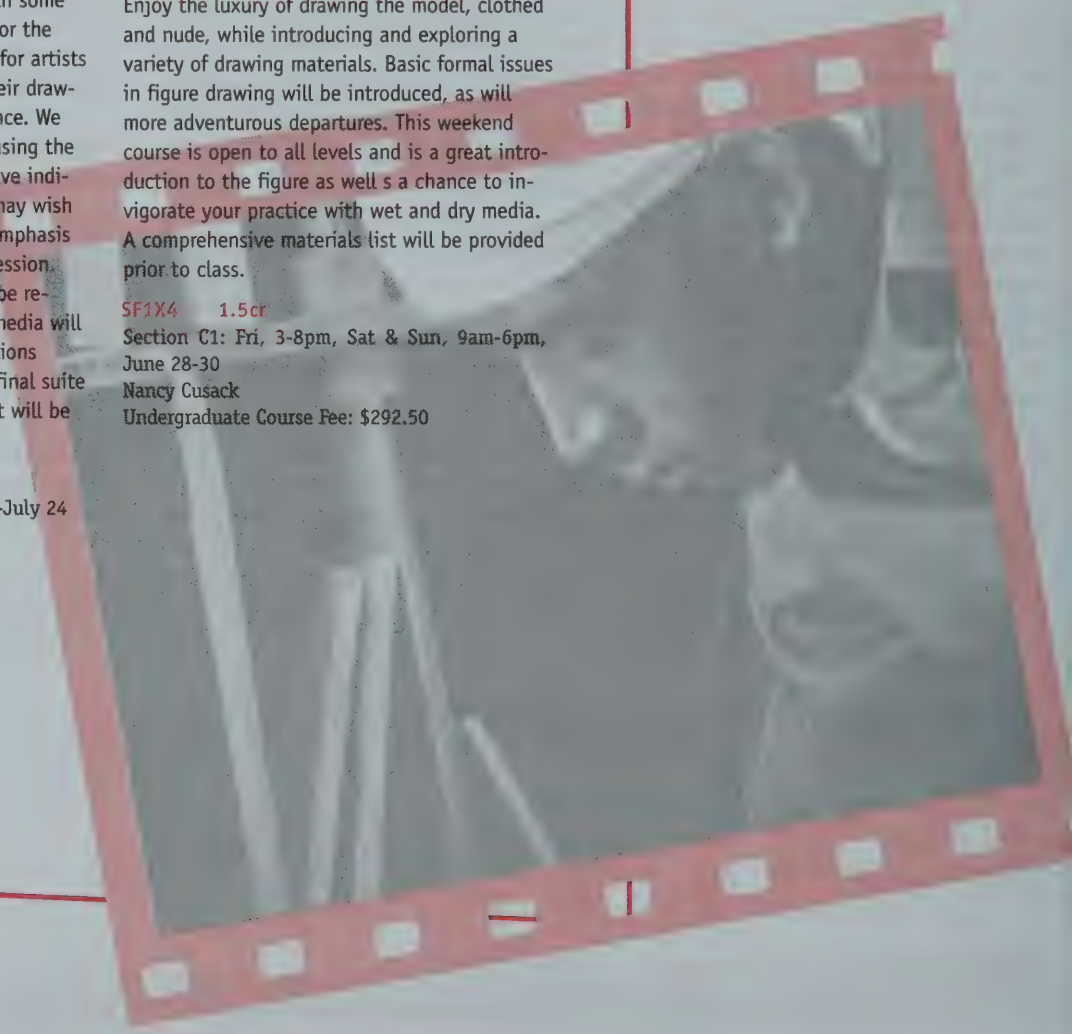
Using the skeleton as a starting point, we will depart to "bones unknown" across dry and we media. After a brief comprehensive introduction to basic skeletal anatomy, we will pursue an energetic series of narrative, expressive, abstract and otherwise inventive drawings. We will cover a wide range of materials and papers/grounds. This course is suited for those with basic through advanced drawing experiences. A comprehensive materials list will be provided prior to class.

SF1X3 1.5cr
Section C1: Fri, 3-8pm, Sat & Sun, 9am-6pm, June 21-23
Nancy Cusack
Undergraduate Course Fee: $292.50

The Figure – Wet and Dry

Enjoy the luxury of drawing the model, clothed and nude, while introducing and exploring a variety of drawing materials. Basic formal issues in figure drawing will be introduced, as will more adventurous departures. This weekend course is open to all levels and is a great introduction to the figure as well s a chance to invigorate your practice with wet and dry media. A comprehensive materials list will be provided prior to class.

SF1X4 1.5cr
Section C1: Fri, 3-8pm, Sat & Sun, 9am-6pm, June 28-30
Nancy Cusack
Undergraduate Course Fee: $292.50



new course

Polaroid Transfer

Polaroid Transfer Workshop

This workshop will offer an introduction to the techniques of Polaroid image and emulsion transfers. By experimenting with your slides, you can individualize your images. The Polaroid Transfer process is a unique method by which you print your slides onto Polaroid film and then use the resulting photo as an emulsion transfer, or an image transfer. You will learn the basic steps of the process and you will be instructed about the equipment and supplies you will need to continue this process outside of class. Please bring a variety of 35mm slides and a hair dryer (if you have one) to the first class.

Workshop Code: NC231
Schedule: Section C1: Sat, 10am-4:30pm, August 3
Instructor: Hannah Melnyczuk
Cost: $130 (includes $30 materials fee)

Mosaic

The Art of the Mosaic

In this class, students learn a wide range of applications for this durable and ancient technique. Beginning with a historical overview touching on Rome, Palestine, Byzantium and the Arab world, and moving through more modern architectural applications such as Gaudi's work in Barcelona, students work with a wide selection of materials including marble, stone, glass, brick, metal (or almost any durable material). We cover tessera, the pigmented glass that was used for many of the early mosaics. Design options range from representational to abstract. Students learn how to apply mosaic to a variety of surfaces including walls, floors, furniture and accessories or to a substrate created by the students. Skills are developed in cutting mosaic materials with special tools and methods of embedding and applying them to the chosen base. Students acquire an understanding of the possibilities of this ancient craft as well as having finished products of their own design. (Those students who wish academic credit may register for an Independent Study by permission of the instructor.)

Workshop Code: NC236
Instructor: Georgi Alaykov
Schedule: Section C1: Sat, 10am-5pm, June 8-July 20 (*1st Meeting on June 8 meets 9:30am-12:30pm)
Workshop Fee: $445 (includes $45 materials fee)

Handmade Paper

NC838 Illuminations: A Handmade Paper and Light Structures Workshop

In this workshop we use bark fibers from Japan, China, and Southeast Asia to explore techniques of hand papermaking and to produce thin yet strong papers suitable for creating illuminated structures. After soaking and cooking the fiber, we hand beat the fiber and begin to pull sheets. In the second session, we will fabricate lampshade structures and other illuminated objects with our handmade papers, making the most of their translucent qualities.

Workshop Code: NC838
Schedule: Saturday and Sunday, 9:30am-4pm, June 29 & 30
Instructor: Deborah Klotz-Paris
Cost: $185 (includes $30 materials fee)

Writing a Screenplay

Writing a Screenplay Workshop

We will take apart the screenplay of a well-made and successful film, and scrutinize all of its elements. We will analyze the devices that make the story work, from the exposition to finale, through conflicts and unexpected turning points, surprises, suspense and comic relief. You will learn what goes into the screenplay and what constitutes the writer's laboratory, hidden from the public. We will also discuss how to create a plot, how to structure scenes, what goes into the scenes' description, and the nature of dialogue. Some technical aspects, such as rules, etc., will be discussed as well. In addition, there will be a series of exercises to train the muscle of your imagination. Bring your questions.

Workshop Code: NC401
Instructor: Inga Karetnikova
Schedule: Section C1: Saturday and Sunday, 10am-5pm, July 6 & 7
Cost: $140 (includes $15 materials fee)

Polaroid 20 x 24 Studio

Polaroid 20 x 24 Camera Studio

This is an extremely rare opportunity to utilize the Polaroid 20 x 24 camera to create your own art. The course includes a slide lecture, a hands-on professional studio lighting demonstration and a personal photo session with the Polaroid 20 x 24 camera and final critiques. The class will also help you understand the technical side of photography as well as the creative side. We will explore a wide range of studio lighting techniques from basic to advanced and learn the reason behind it. Course fee includes a personal photo session and five shots of Poloaroid 20 x 24 film.

Workshop Code: NC616
Instructor: Keitaro Yoshioka
Schedule: Tue, 6-10pm, May 28-June 11 and by arrangement.
Cost: $775 (includes $325 for five shots of Polaroid film – additional film may be purchased by arrangement.)
*Students who wish academic credit for this class may register for an Independent Study by permission of instructor (PH399 undergraduate credit, $865; PH599, graduate credit, $1150)

Acting, Yoga, Business Skills for Artists

NC405 Career Enhancement for Artists

Apart from talent, there are many variables that factor into art career success. Artists do not enroll in this class to tailor their art to please the market they already know, but to find instead markets receptive to their unique visions. This innovative workshop focuses on exploring barriers to success, on connecting effectively with art world decision-makers, and on learning to sell art confidently to an ever-expanding clientele, with or without gallery representation.

Workshop Code: NC405
Schedule: Tue-Thu, 6:30-8:30pm, August 6-8
Instructor: Elatia Harris
Cost: $125

continued ...

Fine Art into Commercial Art

Fine art and commercial art are usually perceived as opposites. Fine art, by definition, means exclusive, esoteric, accessible to a select few; while commercial, of course, means created for the masses and accessible to everyone, but is it possible to combine these two forms of art? The goal of this workshop is to introduce fine art students to the possibilities of the commercial art market. We will explore the options for a refined painter, an innovative printmaker, or an imaginative draftsman to blend traditional fine art genres - landscape, portrait, still-life, etc. (both figurative and abstract) into various commercial applications, while preserving high, "fine art"; quality and uniqueness of individual approach. Through creative assignments, class discussions, and explorations of the works of some outstanding contemporary fine artists, who successfully unify "fine" and "commercial" in book publishing, design, film, etc., students will acquire new insight into both areas. During the intense 2-day session, students will work on 3 assignments.

Workshop Code: NC407
Instructor: Leon Steinmetz
Schedule: Saturday, 9am-12noon & Sunday, 9am-4pm, July 6 & 7
Cost: $120

Acting and Yoga with Victoria Goodhart

YOGA YOGA !

Reduce stress with Kundalini Yoga. Feel relaxed and energized at the same time. Kundalini Yoga is the Mother of all yogas. It's a fun and spiritually powerful practice with active exercises, breathing, meditation, chanting and stretching. YOGA YOGA is a practical way to balance our life in an unbalanced world. Wear something comfortable and bring a mat or towel

Workshop Code: NC201
Section C1: Tue, 5:30-7pm, June 11-August 20
Instructor: Victoria Goodhart
Cost: $200

No Frills Acting Classes

"No Frills" (Cheap Thrills) Acting Classes

This class is challenging, yet non-intimidating; perfect for the beginner as well as actors who want to keep in practice. Others, such as filmmakers and directors will find out what it's like to be on the other side of the camera and experience that point of view. It is also an opportunity to work on overcoming shyness, iron out some communication kinks, explore how many "yous" there are, or simply to play! The first half of class is entirely theatre games and warm up. During the second half, participants can create their own scenes and monologues using improvs from the first half of class. Or they can choose from a collection of traditional works as well as unusual, not-done-before pieces. Students will also learn how to find a scene in places they would never think to look. The course concludes with an evening of performance where participants invite their own audience. Plan to rehearse outside of class time. Loose, comfortable clothing is recommended.

Workshop Code: NC200
Instructor: Victoria Goodhart
Schedule: Tue, 7:30-9:30pm, June 11-August 20
Cost: $395

See Also *Computer Courses for Designers* for the following workshops on page 11

Introduction to the Macintosh, May 17-19
Dreamweaver, Fridays, May 31-June 14
Flash, Fridays, May 31-June 14
Imovie, Fridays, June 21-July 12 (no class, July 5)
Adobe GoLive, Fridays, June 21-July 12 (no class, July 5)
Advanced Flash, Fridays, June 21-July 12 (no class, July 5)

new course

Art Classes at the Peabody Essex Museum

We are now offering our audience another way of learning and exploring art at the Peabody Essex Museum - by doing it. In partnership with the Peabody Museum in Salem, we are offering classes at the Museum in drawing, color and watercolor. The outstanding faculty of Massachusetts College of Art will be teaching the classes held in the inspirational museum setting.

Color & Light: A Continued Exploration

Continue exploring color and light in various artistic media. What is color all about? This course opens the door to the study of color as a powerful vehicle across all areas of the arts. Through weekly projects, both formal and experimental, students investigate functions of color such as illusion, contrast, reflection and projection, subjective and personal uses. Students become familiar with the subtractive property of color in pigments, and additive property in light, with color systems. Group critiques provide class members insight into the creative possibilities of color. Art supply list will be sent to participants upon registration. This series is open to both new and continuing students. Art supply list will be sent to participants upon registration

Workshop Code: NC107-P1
Schedule: Saturdays, May 11, 18, 25, June 1, and 8, 9:30 a.m.-12:00 p.m.
Instructor: Gerri Rachins
Cost: Members $125, Nonmembers $150
Location: Phillips Library, Peabody Essex Museum, Salem, MA
To sign up for Color & Light, call 978-745-9500, ext. 3213.

Introduction to Watercolor

This class explores the fundamental techniques of transparent watercolor media, such as wet on wet, drybrush, glazing, and knowledge of painting tools. Emphasis is on color vocabulary development, exploring composition, and the history of watercolor painting. Class will go outdoors, weather permitting. Art supply list will be sent to participants upon registration.

Workshop Code: NC105-P1
Schedule: Saturdays, July 13, 20, 27, August 3 & 10 9:30 a.m.–12:00 p.m.
Location: Phillips Library, Peabody Essex Museum
Instructor: Gerri Rachins
Cost: Members $125, Nonmembers $150
To sign up for Watercolor, call 978-745-9500, ext. 3213.
To sign up for these classes, call The Peabody Essex Museum, 978-745-9500, ext. 3213

South Shore Art Center

Landscape Painting in Cohasset

This is an intensive landscape painting course. Students will work directly from nature at sites near the South Shore Art Center. Each student will receive individual instruction. Group critiques will also occur throughout both days. Technical and aesthetic aspects of landscape painting will be reviewed.

FA12X5 1.5cr
Section C1: Mon-Fri, 9:30-3pm, August 19-23
Christopher Chippendale
Undergraduate Course Fee: $302.50

Illustrating Children's Books at the Duxbury Art Complex Museum

MassArt is pleased, for the first time to be a guest at the Duxbury Art Complex where we will offer a full three credit course this summer. Please note special registration instructions listed at the end of the course description.

Illustrating Children's Books

This course explores all aspects of illustrating children's books from conceptualization to marketing. The art in picture books today includes every medium and every style. Students gain practical experience in the various stages of book design through the creation of a book dummy. For book lovers of all ages, educators and artists, this course increases the awareness and skills of the illustrator as a visual translator for children.

Course Code: IL412-C2 3cr
Schedule: Monday-Friday, 9am-4pm, July 8-19
Instructor: Christine Sykes
Cost: Undergraduate and Non-Credit Course Fee: $560
Graduate Course Fee: $845

Register for course number IL412-C2 using the registration form at the back of this catalog. Remember to include the section code "C2" as well as the name of the instructor, Christine Sykes.

Christine Sykes is a professional artist and educator living in Plymouth, MA. She received a BFA from Gettysbury College and MA in Illustration from Syracuse University. During her 20 year career, her illustrations have been published in newspapers, magazines, and books. She is currently giving lectures on Children's Picture Book Ilustrators and is marketing picture books that she has both written and illustrated. She is a member of the Society of Children's Books Writer's and Illustrators and the Colored Pencil Society of America.

The Art Complex Museum is located at:
189 Alden Street
Duxbury, MA
Web Site: www.artcomplex.org
Tel: (781) 934-6634

continued ...

Art New England MassArt Summer Workshops, Bennington, Vermont

Just what is it that is so special about the Art New England Workshops?

For more than seventeen summers, Art New England Workshops have nourished the artists who participate. Free from the demands and responsibilities of everyday life, you have an opportunity to work without interruption from morning until night, as you wish.

At the Workshops, you are surrounded by others who are as deeply involved in art as you are. During classes, at lectures, slide presentations and discussions, and over meals, you will find yourself in the midst of a community whose passion equals yours, and who will urge you to stretch your limits; to take risks.

The high caliber of artist-teachers, the idyllic setting, and the enthusiasm of participants all contribute to a formula that assures an invigorating and productive climate for artists.

Massachusetts College of Art's Continuing Education Program invites you to spend time with us this summer at the Art New England Workshops at Bennington College, Bennington, VT. We've arranged for a remarkable faculty to provide an exciting selection of workshops. Peruse the array, decide, and join us.

Susan Gately
Director of Continuing Education
Massachusetts College of Art

Workshop Schedule

Week 1

July 28 - August 3

Patricia Tobacco Forrester
Finding the Landscape with Watercolor

Timothy Hawkesworth
Transformations: Drawing from the Figure

Bert Yarborough
Painting Abstract Imagery

Frances Hamilton
Painting and Collage

Stephanie Mahan Stigliano
The Book as Art

Robert Siegelman
Monoprints: The Figure

Ingrid Capozzoli Flinn
Introduction to Digital Imaging

Jane Tuckerman
Alternative Photography

Week 2

August 4 - August 10

Ken Beck
Painting in "Plain Air"

Jim Cambronne
Drawing: Pictorial Light

Barbara Grad
Painting: Water Media

Ambreen Butt
Drawing +

Catherine Kernan
Monotype and Beyond: Water-based Printmaking

Robert Shreefter
Bookmaking: Words & Image

Peter Laytin
Personal Explorations in Photography

Makoto Yabe
High Fire/Low Fire

Gabrielle Keller
Adobe Photoshop/Advanced Concepts #

Jerry Allan
Creating a World

Week 3

August 11- August 17

Peter Schroth
Landscape Painting: The Quick Sketch

Luis Alonso
Body of Form, Body of Thought

Dean Nimmer
Mixed Media on Paper

Joel Babb
Painting Space and Light

Nona Hershey
Etching: Variable Editions

Jan Cunningham
Drawing as Thinking

Frank Gohlke
Photographing the Contemporary Landscape

Megumi Naitoh
Ceramics: Surfaces

Ruth West
Computers for the Artist

For further information on Art New England MassArt Summer Workshops, Call Nancy McCarthy, (617) 879-7175 or visit our web site: www.massart.edu and click on Continuing Education.

Cooperating Institutions

Through special arrangements, a number of courses offered at arts institutions such as museums and local art centers ca be taken for MassArt credit. Registration for these courses is held at the respective institutions. Grades and transcripts follow the MassArt policies and practices described in this catalog.

Arlington Center for the Arts
Education Director: Jennifer Flores
(781) 648-6220
www.acarts.org

Attleboro Center for the Arts
Executive Director/Curator: Dore Van Dyke
(508) 222-2644
www.attleboromuseum.org

Bergin Clarke Studio, Ireland
Director: Brian Clarke
E-mail: ybc@eircom.net
www.silversmithingworkshop.com

Brookfield Craft Center
Education Director: Kristin Muller
(203) 740-7815
www.brookfieldcraftcenter.org

The Carving Studio and Sculpture Center
Executive Director: Carol Driscoll
(802) 438-2097
www.carvingstudio.com

DeCordova Museum and Sculpture Park
Assistant Director of Education: Linda Foster
(781) 259-0505
www.decordova.org

DoWhile Studio
Director: Jennifer Hall
(617) 338-9129
www.dowhile.org

Fuller Museum of Art
Museum School Director: Teresa Taoussi
(508) 588-6000, ext. 125
www.fullermuseum.org

Island Center for the Arts
Skopelos, Greece
Steven Tourlentes
(617) 623-6538
http://users.otenet.gr/~finearts/

Metalwerx
Jennifer Bowie, Karen Christians
(781) 937-3532
www.metalwerx.com

Nantucket Island School of Design & the Arts
Director: Kathy Kelm
(508) 228-9248
www.nantucket.net/art/nisda

Office for the Arts at Harvard, Ceramics Program
Director: Nancy Selvage
(617) 495-8680
www.fas.harvard.edu/~ofa/programs/ceramics

South Shore Art Center
Community Program Coordinator: Heather Collins
(781) 383-2787
www.southshorearts.net

Worcester Art Museum
Manager of Adult Programs: Melissa Price
(508) 799-4406
www.worcesterart.org

International Programs

Upcoming International Programs

MassArt's International Programs afford artists and those interested in art an opportunity to experience other cultures while broadening their knowledge of art history. The cost of each course includes all transportation, accommodations, museum and site admissions, and tuition. These trips fill quickly and well in advance. To receive more information, please contact Nancy McCarthy at (617) 879-7175 or nmccarthy@massart.edu.

Egypt of the Pharaohs Part II

with John Russell and Afshan Bokhari

Study 5000 years of ancient Egyptian art and history, focusing on pharaonic Egypt. Locations include the Step Pyramid at Saqqara, the great pyramids at Giza, the sprawling temples at Karnak and Luxor, Tut's tomb, Abu Simbel, Greco-Roman temples, the Monastery of St. Catherine at Mount Sinai, and Islamic mosques in Cairo. You will also visit sites off the beaten track, the 'other Egypt' most tourists don't see. Professor Russell, who teaches the archaeology of the Middle East and Egypt at Mass Art, has made numerous trips to Syria and Egypt. Professor Bokhari teaches Islamic Art at Mass Art and has traveled all over the world.

Tentative Dates: March 7-23, 2003
Tentative Cost: $2900

Renaissance Splendor: The Golden Age of Venice and the Veneto

with David D. Nolta, and Ellen Shapiro

Examine the painting, sculpture and architecture produced during the Golden Age of Venice and of the Veneto. Study the evolution of Venetian culture from its origins as an outpost of the Byzantine empire to its rise as one of the richest and most magnetic artistic centers in Europe. After six days in Venice, you will leave for Mantua, stopping en route at Padua in order to view the frescoes by Giotto.

Professor David D. Nolta and Professor Ellen Shapiro teach art history at MassArt. They have both worked and traveled extensively in Italy.

Dates: March 13-March 23, 2003
Tentative Cost: $3050

Vietnam: Art and Culture

with Ann Wessmann and David Thomas

This course is designed to give participants exposure to Vietnamese culture, art and history. Time will be spent in three different locations: Ho Chi Minh City ,Hue and Hanoi. We will visit 16th century Buddhist monasteries, ancient pagodas and villages famous for ceramics and printmaking. The intention with this course is to introduce participants to the people and places of Vietnam and to allow time to photograph, draw, write and collect memories of the experience.

Professor Ann Wessmann teaches fibers at MassArt and has traveled to Vietnam. David Thomas is director of the Indo China Arts Partnership and has been organizing trips to Vietnam for over 15 years.

Tentative Dates: March 6-22, 2003
Tentative Cost $3100

China and Japan: Lands of the Eternal Sun

with Fred Liang and Yuan Zou

The intention of this course is to immerse participants in the living culture of China and Japan. Art and architecture will be viewed within the context of China's spirituality and philosophy, which essentially informs their materiality . We will examine the influence of rituals within arts and crafts, specifically woodblock printing, textiles, pottery, fiber and paper. We will visit Buddhist Temples, Imperial Courts, and aristocratic gardens in both China and Japan, including the Imperial Courtyards of the Forbidden City and Ming Gardens in Suzhou, among others. Three days will be spent in Tokyo where we will visit Shinto Shrines and immerse ourselves in the modernity of this city's Ginza and Shibuya districts.

Professor Fred Liang teaches printmaking at Mass Art. Yuan Zou is an artist who divides his time between China and the Boston area.

Tentative Dates: May 26-June 12, 2003
Tentative Cost: $2900

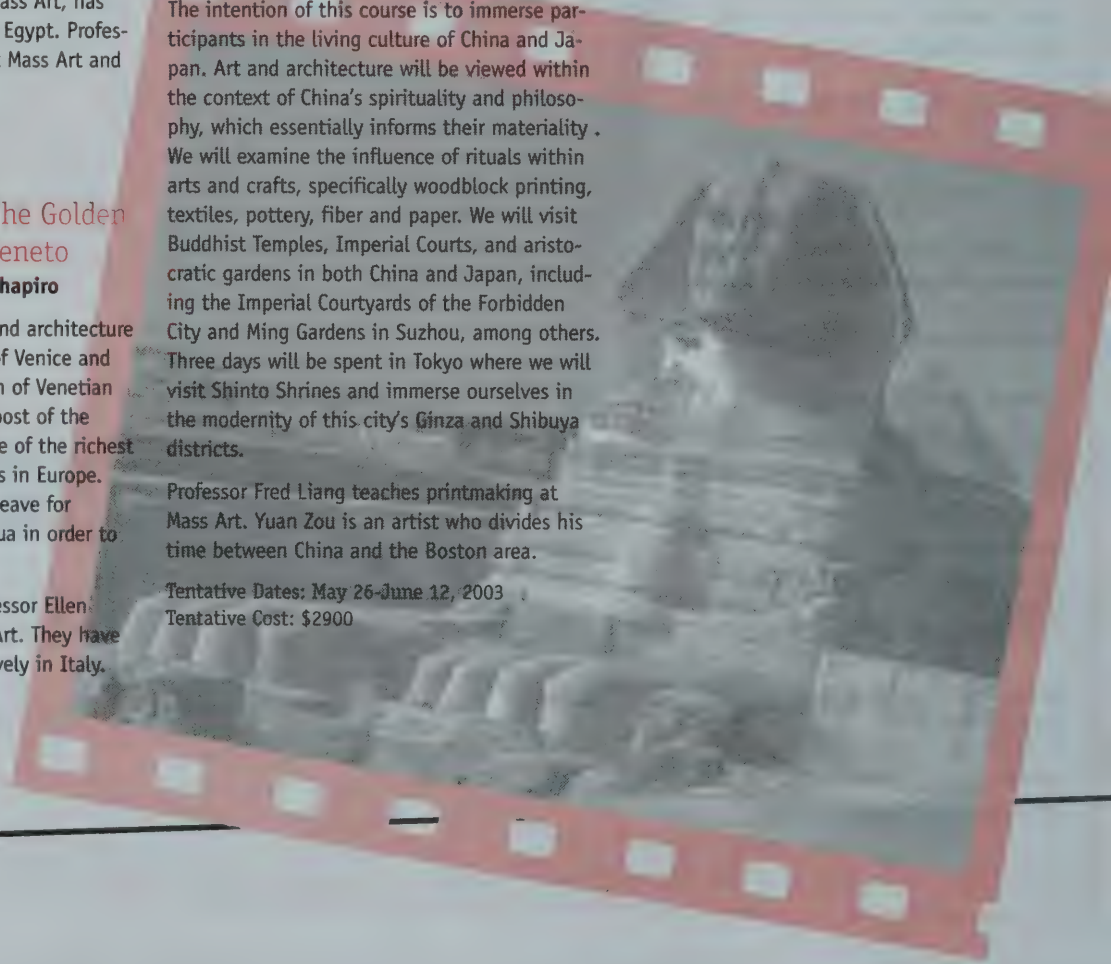
Ravenstein, The Netherlands: Here and Now

International Jewelry School Opere
with Heather White and Ruudt Peters

This is a two-week studio workshop in The Netherlands with artist Ruudt Peters. It will be a twofold opportunity: we will have a hands-on creative experience in an artist's setting *and* we will visit galleries, museums, and artists' studios.

During the workshop participants will be exposed to a European-Dutch methodology of jewelry/object making and design philosophies. This course is especially geared towards participants who work three dimensionally. We will bike to the local market and cook group meals while staying in a farmhouse in picturesque Ravenstein. On selected weekdays and weekends we will travel to Amsterdam to visit museums and studios of artists there. Heather White teaches metals at MassArt, Ruudt Peters is a world renowned jewelry maker.

Tentative Dates: May 25-June 9, 2003
Tentative Cost: $3300



The Center for Teaching and Learning in the Visual Arts

Summer Art Programs 2002

Creative Vacation

for Grades 4-10
July 8-19

Creative Vacation is designed for students who have a desire to explore, experience, and expand their knowledge in the visual arts through hands-on studio classes. Morning classes are held Monday through Friday from 8:30 a.m. to 12:00 p.m. There is also an afternoon class option from 1:00 p.m. – 4:30 p.m. Our goal is to assist students in making a connection between their own artwork and the art in museums, galleries, artists' studios, and the many images they see throughout the world. Students visit nearby museums and have the opportunity to meet with visiting artists. The program welcomes students of all abilities.

Studio Selections:

Morning Sessions
Grades 4-6
Draw of the Wild
Fantasy, Myth, & the Personal Narrative

Grades 7 & 8
Drawing from Observation
Composing with Color
Architecture & Design

Grades 9 & 10
Experimental Photography
Computer & Video Animation
Studio Explorations

Afternoon Sessions
Grades 4-6
Land, Sea and Air

Grades 7-10
Fashion Design
Animation
Studio Explorations

*Studio Selections may vary due to studio availability and enrollment

Half Day Program Cost $ 500.00
Full Day Program Cost $ 1000.00

For more information and applications, please contact Liz Rudnick or Nell Agayan, 617-879-7174 or 617-879-7170.

Summer Studios

for Grades 11 & 12
July 22 – August 17, 2002

MassArt's pre-college summer program is an intense experience in art-making and viewing designed specifically for junior and seniors in high school. Summer Studios meets Monday through Friday for four weeks. All students participate in the six components of the program. In the morning, students attend *2D & 3D Fundamentals* and *Issues & Images*, and in the afternoon they explore two of eighteen electives which they have selected. On Friday, students attend *Art Beyond the Studio* events and studio workshops. In each studio, students engage in individual and group critiques and are encouraged to challenge their art-making.

2D & 3D Fundamentals

All students attend *2D and 3D Fundamentals* from 8:30 a.m. to 11:20 a.m., each day except Friday. In this class, students build a strong foundation in two and three-dimensional work using a variety of media. Drawing, painting, and sculpting are explored using the figure, still life, interiors and exteriors.

Issues & Images

All students attend *Issues & Images* 11:30 a.m. to 12:30 p.m. each day except Friday. What is art? Why do we look at and make art? What is the role of the artist? This class emphasizes critical thinking skills through the study of art history and current events.

Art Beyond the Studio

This class enables students to experience arts in the community. On the first three Fridays of the program, all students will visit artists' studios, galleries, and museums, taking a look "behind the scenes" of the art world.

Sneak Preview College Day is a full-day event on the third Friday that addresses the needs of students and their parents trying to understand college admissions policies and procedures. This event focuses on admissions applications, portfolio reviews, and writing resumes and artist's statements through workshops and panel discussions for students and parents.

Students spend the last Friday preparing for the final Student Exhibition which family and friends are invited to attend.

Studio Workshops

Studio workshops provide all students with additional work time on Friday mornings. A general workroom will be open for work on *2D & 3D Fundamentals* projects. Each elective studio will be open at least one Friday. The library will be open for *Issues & Images* research.

Elective Studios

All students choose two elective studios for the duration of the program. Electives meet from 1:30 p.m. to 4:30 p.m. in the afternoon, 2 days a week with an additional session on one Friday morning. No previous experience is necessary for any of these electives. *Elective choices may vary due to studio availability and enrollment.*

Elective Choices:

Monday & Wednesday Afternoon Electives
Surreal Painting: Myth & Metaphor

Painting with Oils

Painting from the Figure

Photography

Video and the Artistic Mind

Metal Sculpture

Design & Composition

Fashion Design

Architectural Studio

Tuesday & Thursday Afternoon Electives
Ceramics

Printmaking

Media Explorations

Jewelry & Metals

Computers and the Artistic Mind

Fundamentals of Filmmaking

Fashion Design

Metalworking

Program Cost $ 1,800.00
Program Cost with Residence $ 3,300

For more information and applications, please contact Liz Rudnick or Nell Agayan at 617-879-7174 or 617-879-7170.

Programs for Teachers

Art Education

Professional Development Points (PDP's)

Art Education faculty at MassArt believe that the best art teachers have a life-long commitment to their own art making, from which they find inspiration for teaching and inspiration for their studio work within their teaching experiences. Curriculum includes art education in museums, community arts centers, and other educational contexts. The Art Education department is also committed to research and scholarship that lead to the improvement of instruction. You will find courses and workshops offered this and other semesters in history, curriculum development, new media, and more. Join in for nourishment of your creative spirit and use your results to create an art inspired education environment.

MassArt is approved by the Department of Education as a professional development provider (PDP). For credit offerings, an official MassArt transcript will serve as the PDP certificate. For non-credit offerings, an issued PDP certificate will include a description of the program and the number of hours spent. Full attendance and completion of a program evaluation are required to obtain a certificate. Please request your PDP certification before the course/program begins by e-mailing Continuing Education at continuing_education@massart.edu.

Choice-Based Art Education

This course presents a unique and valuable opportunity to conduct research and development related to "The Knowledge Loom" project sponsored by the U.S. Department of Education and Brown University. In the process, students will learn about the theory and practice of art programs based on student choice including: curriculum structures, classroom environments, direct and indirect teaching strategies, and assessment models. Students will collaborate with the instructors and with one another to develop a "best practices" in art education resource on the established and award-winning knowledgeloom.org web site. Please view the web site to view the current topics. We expect our art education contribution to contain a number of video, audio, and visual components which will be technically supported by the Knowledge Loom staff. There will be two mandatory class meetings in June and one in September. Summer meetings will be arranged for individuals and small groups to fulfill the required contact hours.

AE499 3cr
Section G1: First meeting, Thu, June 6, 5-8pm
John Crowe and Kathy Douglas
Graduate Course Fee: $845

Art Inspired Teaching

Eighth Annual Professional Development Summer Institute
July 8-19, 2002

A Professional Development Summer Institute for art educators and classroom teachers, integrating studio art, teaching and learning.

6 Graduate Credits and 90 PDP's may be earned.

Art educators and classroom teachers are invited to:

- become immersed in making art in a studio setting, whether or not you consider yourself an artist
- reflect on how your art making informs your teaching in discussions with colleagues and presenting faculty
- validate your teaching practice and gain new perspectives on art education through access to readings at the forefront of the field.
- consider the importance of art making and art education in the current context of testing and standards

This course is designed for art educators and classroom teachers who are committed to making their own art this summer. Immerse yourself in your own art, the art of others, and innovations in the field of art education, through your participation in this acclaimed course. Collaborate with an exceptional group of educators, colleagues and visiting artists. Participants find this to be an ideal opportunity to engage in their own work and to bring the resulting insights to their teaching practice.

Faculty

Art Inspired teaching is led by Dr. Linda Louis, a dyanmic art educator whose extensive practical experience and insights about artistic ways of knowing galvanize this course. A Professor of Art Education at Brooklyn College, CUNY, Dr. Louis guides group discussions and grounds artists' presentations in instructional models that support student learning in and through the visual arts. Her multi-dimensional perspective on art education illuminates the pivotal role that art materials play in children's and adolescents' efforts to give shape to their personal experience and cultural identities.

Included among this year's guest faculty are: **Claudine Bing**, painter and Chair of the Art Education Department at Massart. **Reid Drum**, sculptor and Studio Manager of the Sculpture Department at MassArt. **Sharon Dunn**, mixed-media installation artist and Chair of the Studio Foundation Department at MassArt. **Ellen LeBow**, mixed media artist, writer, and founder of an artists' collaborative project in Haiti. **John MacPhee**, Director of Art for the Franklin Public Schools and teaches art at Franklin High School, Boston University, and MassArt. **Francisco Mendez-Diez**, painter and Visiting Lecturer MassArt; Program Coordinator for Artful Adventures and Museum Instructor at the Museum of Fine Arts, Boston. **Ted Thomas**, poet and Visiting Lecturer at MassArt; Director of Writing Program at Urban College. **Sandy Weisman**, coordinator of 'Looking to Learn' and Assistant Director for Gallery Education at MassArt.

Morning Sessions (8:30-12:00)

Ideas About Art and Art of Teaching

Morning sessions are designed to help teachers become more conscious of the artistic insights that guide their teaching and inform their art making. Professional artists and art educators from the MassArt faculty present their work and discuss their sources of inspiration. Institute faculty organizes museum and studio visits and other field trips, through which participants generate ideas for studio work and curriculum design.

Afternoon Sessions (1:00-5:30pm)

Ideas Made Real in the Studio

Afternoons are devoted to personal interpretation and studio exploration built upon ideas generated in the morning. Institute faculty are available to help participants develop these connections, individually. At the end of the afternoon, the group gathers to discuss how personal work in the studio confirms and expands understanding of the artistic process. The ongoing exhibition of participants' work serves as a starting point for discussion of how these considerations might inform classroom teaching practice.

PDPs, Credit and Cost

- Art Inspired Teaching is designed as a two week experience.
- Very limited 1 week registrations are available.
- Priority is given to those who register by April 30, 2002

	PDP's	Credits*	Course Fee
Art Inspired	90	6	$2300

* Graduate credits are contingent upon a concluding presentation.

Housing

Stay on campus during the week and avoid the difficult commute in and out of Boston during rush hours! Residence in the College's dormitory also makes it convenient to join other participants who are working in the studio in the evenings and on weekend.

Optional single and double rooms with semi-private baths are available in Smith residence Hall. Smith Hall is located across the street from the campus, just two blocks from the Gardner and MFA museums and 10 minutes from downtown Boston by subway. Breakfast and lunch are available in the dining hall. (Morning and afternoon snacks are provided by the Institute in conjunction with the program.)

The housing cost is $450

You may use the registration form at the back of this catalog. Please indicate if you require housing and if you would like PDP's. Register for course number AE5XX2.

For more information call: (617) 879-7168

Refund Policy

Course fee will be refunded if student drops course by June 28.

Degree, Certificate & Teacher Preparation Programs at MassArt

The Graduate and Continuing Education Department is home to MassArt Certificates and Graduate Degrees.

Many students pursue admission to degree and certificate programs by first enrolling in Continuing Education courses. Continuing Education courses provide an opportunity to build and strengthen a portfolio for later review and admission to desired degree programs. If you would like to talk with someone about course and program choices, please make an appointment to meet with a Continuing Education advisor. Good information can save a lot of time and money. For detailed application information about admission to the Undergraduate, Graduate, Certificate and Teacher Preparation programs, please call the Admissions Office at (617) 879-7222.

Graphic Design Certificate Program

The Certificate Program in Graphic Design is a series of professional courses leading to a career in the Graphic Design field. The program consists of 12 courses (36 credits) usually taken over a period of three years. Upon review, you may transfer up to 6 credits at the time of acceptance into this Certificate Program. To be eligible, applicants must have completed a minimum of 60 undergraduate credits.

At the conclusion of semester IV, a computer competency requirement will be evaluated during the Intermediate Portfolio Review. Those students accepted into the program without computer skills are required to take computer electives before the Intermediate Portfolio Reviews. Students not passing the computer competency are required to resubmit their portfolio for additional review and/or take a recommended computer course or workshop. Computer courses can be taken as an elective through the MassArt Continuing Education Department.

Semester 1
DE212 2D Design
DE224 Conceptual Drawing

Semester 2
DE260 Typography
GD220 Graphic Design I

Semester 3
GD310 Graphic Design II
Elective

Semester 4
GD370 Intermediate Portfolio
(Limited to Certificate Students)
Elective

Semester 5
GD311 Graphic Design III
DE361 Typography II

Semester 6
GD420 Graphic Design Portfolio
(Limited to Certificate Students)
DE459 Marketing (Spring only)
Electives with advisor's approval.

Industrial Design Certificate Program

The Industrial Design Certificate is a streamlined program for students who hold a prior degree in another discipline and now wish to enter the industrial design profession. Study requires part time availability for evening and daytime classes. An entry portfolio is required as well. Transfer students may waive up to 9 credits upon review.

A student with a previous arts degree might well be able to place our of 2D Design, 3D Design and Conceptual Drawing; and a student with an engineering degree might place out of Technical drawing, Manufacturing Process and CAD.

A student is allowed to transfer in or waive up to 9 credits, depending upon incoming portfolio review by the program advisor.

Students with no portfolio may take DE212, DE213 and DE224, all available through DGCE, in order to prepare and incoming portfolio. These courses would be applicable to their program if they are accepted.

Some students may wish to take more courses than required, but the following list is the essentials. Students may spread the first year's work over 2 years.

For more information, please call the Admissions Office at (617) 879-7222.

Graduate Programs

MassArt welcomes the opportunity to assist artists committed to pursuing their studies at an advanced level. Graduate credit is available for many courses through the Continuing Education Program. While some students eventually may apply these MassArt earned credits to either of our Master of Science in Art Education or the Master of Fine Arts programs, others apply these credits to degrees pursued at other institutions. Our graduate programs will accept no more than six graduate-level transfer credits.

Faculty with a long-standing affiliation with MassArt often teach most of our DGCE graduate-level classes. Many are on the full-time, undergraduate faculty here, others work in a continuing part-time capacity, and some have received advanced degrees from the College. In most cases, these faculty can provide advice on how best to develop work in preparation for graduate level study. In addition, many of the students attending these classes are currently enrolled in graduate programs at MassArt, particularly within the Art Education area.

In sum, these classes provide rigorous environments where students can interact with a challenging group of peers and faculty. Your experience here may provide you with the information and confidence necessary to formally pursue graduate study. We look forward to working with you, to assisting you in the classroom - and in realizing your long-term goals in the fields of art and design.

George Creamer, Associate Dean for Graduate Education

Teacher Preparation Program

The Teacher Preparation Program is a post-baccalaureate 36-credit program which leads to provisional certification with advanced standing as an art teacher in Massachusetts and 32 other states . The program is designed for students with very strong backgrounds in studio work who want to work in schools, museums, social service agencies, or other venues for art education. 300 hours of student teaching is required. Teacher Certification in Massachusetts requires passing the Education Certification Tests. Those tests are administered by the Commonwealth's Department of Education and are separate from the Art Education programs of the college.

Graduate degrees are available in Master of Science in Art Education, Master of Fine Arts, and Master of Fine Arts in Design.

Master of Science in Art Education (MSAE)

The Master of Science in Art Education is a 36 credit program intended for mature individuals who may choose from two program specializations: Research or Artist/Teacher. Students in both programs may seek state certification in the visual arts. An extended 54 credit option is available to those who seek full certification.

Master of Fine Arts (MFA)

The Master of Fine Arts Graduate degree requires full time course of study and acceptance into the program is competitive. The major studio classes are the central component of the program with ongoing and shared dialogue complementing the individualized course of study. Students can select from concentrations in Design, Photography, 2D, 3D, Film, and Studio for Interrelated Media (SIM).

The Master of Fine Arts in Design is also offered through part-time study, again with entry gained through application and portfolio review.

Grading Policy for Graduate Students

Students in the MFA program are graded on a Pass/No Credit basis in all departments. In order to pass, a graduate student's work must be at the level of a B or better. Honors may not be assigned as a course grade to students in the MFA program.

Graduate students in the Art Education program are assigned letter grades in the appropriate departments and may be assigned Honors for exceptional work.

Design for Interactive Communication

Professional Training for Career Enhancement

Design for Interactive Communication is a unique professional training program that emphasizes the design thinking, problem solving, communication skills, and business practices that characterize the best professionals in the field. The practical workshop setting of program modules ensures that participants' work experience and foundation in art and design theory will be integrated with hands-on technology and real-world challenges.

This program was developed to prepare design leaders who understand the design, business, and technical practices associated with interactive communications that work for the client, the users, and the delivery technology. This program will train people for design leadership and project management by integrating both tools and concepts in the context of real-world projects and challenges. Participants will follow industry practices: working in teams; using case studies; researching concepts; and receiving critical feedback on their work from industry professionals.

A Unique Approach

Design for Interactive Communication is intended to prepare designers to address the needs of an industry experiencing constant technological change and innovation. Our approach and curriculum development is based on extensive industry research and input. At the end of the Introductory Module participants, with faculty guidance, will devise a unique course of training which complements their talents and experience.

Program Details

The core program is delivered in a series of five related modules, which may be taken individually or sequentially over a twelve-month period, as part of an integrated program of study and practice. Classes meet in the evenings and on Saturdays to accommodate the schedules of working professionals.

Module 1 Introduction: Overview of Web Design Processes

Module 2 Interactive Design Thinking

NC90021 Principles of Dynamic Design

NC90022 Algorithmic Thinking

NC90023 The Business of Design

Module 3 Development & Design I

NC90031 Information Architecture I

NC90032 Branding I: User interfaces

NC90033 Production I: Static production

Module 4 Development & Design II

NC90041 Information Architecture II

NC90042 Branding II: Designing a flexible and expandable user interface.

NC90043 Production II: Integration for a flexible and expandable design

Module 5 Interactive Portfolio Development

Program Prerequisites & Application Process

Admission requirements include submission of the following:

- Completed application (available on our web site or by email).
- Resume detailing design training and work experience.
- A statement articulating your professional goals.

For Further Information

For updated information, class schedules and a program application, please visit our web site at: **www.massart.edu** (click on the ***Continuing Education*** icon).

Please direct questions or comments to sclark@massart.edu

Design for Interactive Communication is a Mass High-Tech Entry Ramp Program.

Art Education and New Media

A new Program for Masters of Science in Art Education

Many education settings incorporate new media in the learning environment. The Art Education and New Media program at MassArt prepares educators in the theoretical and practical applications of new media as well as the underlying educational theory.

Access to state of the art media facilities at MassArt includes multimedia, digital animation, desktop video, robotic sculpture and smart classrooms where graduate students can take classes, experiment with classroom models, create new media work, install interactive art installations and develop new creative laboratory experiences for art education.

The New Media program will benefit a wide range of professionals from Artists to Educators, Designers and Education Researchers. Participants will learn to critique and develop new media projects in educational settings from an artistic point of view.

For full program information visit **www.massart.edu** Click on the "***Graduate Studies***" icon.

Or email admissions@massart.edu

Summer-intensive Master of Fine Arts (SiMFA)

MassArt is in the process of developing a low-residency Master of Fine Arts program to be based in Worcester beginning this summer. The Summer-intensive Master of Fine Arts (SiMFA) program in painting and 2D/mixed media will be three years and two weeks in duration and includes three six-week intensive summer residencies. In the winter and spring semesters, students will have the option of enrolling in an advanced critique class (also based in Worcester) or entering into an independent study arrangement with an approved instructor. The program concludes with a final two-week residency in the fourth summer during which a thesis exhibition is installed and reviewed. This year's summer session would begin on July 8, 2002 and run for six weeks, concluding on August 18. For information on this program, contact George Creamer, the Associate Dean of Graduate Education, at 617-879-7163 or his assistant, Nadia Savage, at 617-879-7162.

Faculty Biographies

Alaykov, Georgi
MFA, Academy of Arts, Sofia, Bulgaria; studied at The Academy of Art, Munich Germany: taught classes in classical figure drawing, Renaissance perspective drawing, fresco, mosaic and encaustic scrafito in Bulgaria and the U.S.; numerous exhibitions in Europe and the U.S. including: Makta Gallery, Sofia, Bulgaria, 1996; Savas Gallery, Mill Valley, CA, 1995.

Aronson, Alisa
Freelance Graphic Designer: BA, Brown University; Graphic Design Certificate, MassArt; clients include Richard C. Alvord Architects, Horst Buchanan Architects, Museum Design Associates, Mass Society for the Prevention of Cruelty to Children, Boston, MA.

Babula, Maryann
Glass Artist: BFA, Illinois State University; MFA, MassArt, studied and taught at the Pilchuck School, Washington; National Endowment for the Arts Visual Arts Fellowship.

Bapst, Sarah
Associate Professor of Studio Foundation, MassArt: BA, Indiana University; MFA, Cranbrook Academy of Art; painting fellowship recipient: The Artists Foundation; Artist-in-Residence of Massachusetts; National Endowment for the Arts fellowship.

Barrett, Joanne
Designer/Owner, Joanne Ciresi Barrett Design: Associate Degree in Fashion Design, The Fashion Institute of Technology, NY; former consultant designer for Reebok International LTD., design director, Danskin, Inc,., NY; designer, Oleg Cassini, NY; currently owns and operates design studio with Color Matter CAD system producing design concepts, image preseantioan boards, design direction; clients include: Andrew Sport, Women of Strength, Real Boxer

Bates, Deborah
Visiting Associate Professor, 2D Fine Arts; Visiting Lecturer in Studio Foundation at MassArt. BS, Boston University; MA, The Pennsylvania State University; BFA, Maine College of Art; MFA, California College of Arts and Crafts. Other teaching: Saint Joseph's College of Maine, Lesley University, and Babson College. Babson College Horn Gallery Curator, 1996-1999, with three major solo installations on campus. Former WGBH-TV producer, works in collections in California, Maine and Massachusetts, including Hale & Dorr, Boston. Currently represented by J. Todd Gallery, Wellesley, MA

Bing, Claudine
Painter, Professor of Art Education, MassArt: BA, Mount Holyoke College; M.A., Teacher's College, Columbia University; Rockefeller Grant - Arts in Education; paintings in the collections of: DeCordova and Dana Museum, Tufts New England Medical Center; curator "Artists at Work: The Creative Process Made Visible", New Art Center; exhibitions: MassArt, The New Art Center, MA.

Bokhari, Afshan
Assistant Professor of Art History, MassArt: BA, Wellesley College; Masters in Design, Harvard University; previous teaching: Northeastern University, Wentworth Institute of Technology, Massachusetts Institute of Technology, Boston Architectural Center, Parsons School of Design, Hokusei College, Japan; project manager/designer, Architectural Resources Cambridge.

Bond, Linda
Assistant Professor of Illustration, MassArt: BFA, Bradley University, M.F.A., University of Massachusetts Amherst; grants and awards: Massachusetts Cultural Council Arts Lottery , Governor's Design Award, Fine Arts Work Center in Provincetown Fellowship; visiting lecturer in watercolor, Rhode Island School of Design; Instructor, Fine Arts Work Center Summer Program; represented by Kougeas Gallery, Boston.

Boulukos, Athans
Professor of English, MassArt: AB, Harvard College; PhD, Boston University; two National Endowment for the Humanities Summer Seminars; Poetry finalist, Artists' Foundation.

Briggs, Thomas
Assistant Professor of Graphic Design, MassArt; Visiting Lecturer, The Media Lab, MIT; Partner, Theurer Briggs Design: BFA, MassArt; MFA, Rochester Institute of Technology; awards: Award of Excellence, AIGA; Art Directors Club of Boston; The Creative Club of Boston.

Butt, Ambreen
BFA, National College of Arts, Pakistan; MFA, MassArt; awards: ART/OMI Artist in Residence, Edward Albee Foundation Artist in Residence, Joan Mitchell Foundation Award; exhibitions: National Art Gallery, Pakistan; Rohtas Gallery, Pakistan; AAMARP Gallery, Boston.

Cantero-Farrell, Maritza
Fashion Designer/Artist: BFA, Escuela de Artes Plasticas del Instituto de Cultura Puertorriquena, San Juan, Puerto Rico; graduate studies at the School of Fashion Design, Boston and New England School of Art and Design; M.S.A.E., MassArt; Proprietor of New Wedding Images, custom wedding dress design studio and Cantero Design; graphics for the fashion industry; teaches at the School of Fashion Design and Newbury College; exhibitions include: Ashwell Gallery, 1995; "Allusions to Permanence: A Papermaking Show"; The Art Store Gallery, MassArt, 1996.

Capozzoli, Ingrid
Painter, works on paper and digital imaging: BFA, University of Michigan; BA in Education, Wayne State University; MFA, Boston University; exhibitions: Andrea Marquit Fine Art, The Boston Public Library, Cyclorama; worked on digital projects for Sierra Online/Papyrus Design Group, prettysporty.com and sessions.edu; illustrations from her website included in book, Web Studies: Rewiring Media Studies for the Digital Age; drawings and paintings can be seen on itheo.com.

Cataldo, Henry
Photographer: B.S., Stonehill College; BFA, MassArt; MFA, Yale University; work exhibited at Somerville Artist Grant Show, Tufts University, University of Michigan, MIT and Galeria Mesa.

Chandler, Bruce
BFA, Boston University School of Fine and Applied Arts; apprenticed in printmaking and bookmaking with George Lockwood at Impressions Workshop, Boston; apprenticed letterpress printing with master printer Harold McGrath at Gehenna Press, Northhampton, MA; established The Heron Press, a private press for the design and production of books and portfolios in limited edition; NEA Grant for works on paper, 1989.

Chippendale, Christopher
Assistant Professor of Painting, MassArt: BA, Marlboro College; BFA, MassArt; MFA, Boston University School of Visual Arts; Awards: Saint Botolph Club Foundation Grant, 2000; Blanche E. Colman Award, 1997; recent exhibitions: "Prevailing Tides", South Shore Art Center, Cohasset, MA, 2000; "Artists for the 21st Century", Concord Art Association, Concord, MA, 1999.

continued ...

Cohen, Joshua

Visiting Lecturer in English, MassArt: B.A., Haverford College; MA, Boston University; Ph.D., Boston University; conference paper, "Tainted Greatness: Anti-Semitism, Prejudice, and Cultural Heroes" appears in a collection published by the University Press.

Cote, Marc

BFA, The University of the Arts, Philadelphia, PA; MFA, The University of Connecticut; teaches at Framingham State College; exhibits prints nationally including the Santa Cruz County Art Museum, CA; Kingston Gallery, Boston; University of Wyoming, Trenton State College, NJ; McNeese State University in Lake Charles, LA; artwork in collections of Harvard University, Danforth Museum and McNeese State University.

Cusack, Nancy A.

Professor, Studio Foundation Department, MassArt; A.B., Boston College; M.Ed., Expressive Therapies, Institute for the Arts and Human Development, Lesley College; studio preparation: School of the Museum of Fine Arts, Rhode Island School of Design; one-person show, Monhegan Gallery, Boston; group shows, Symphony Hall, All New England Color Show, 1997, 1998; Tufts New England Medical Center, commissions and purchase; guest lecturer and in-service workshops, Museum of Modern Art, NY.

Crowe, John

Assistant Professor of Art Education, MassArt: BFA, Massachusetts College of Art; M.S., University of Massachusetts, Dartmouth; Ph.D. Union Institute; exhibitions: Massachusetts College of Art; Fuller Museum, New Art Center, Hera Gallery, RI; Newport Library ArtsCenter, NH; co-founder: The Whole Art Education Partnership; book in progress: Deschooling Art (in Schools); current research involves "visualizing pedagogy."

Davis, Amber

Photographer, Assistant Professor, MassArt: BFA, MFA, University of Massachusetts/Amherst; taught Digital Photography at Princeton University, 1998-2001; exhibitions: "Call and Response", APE Gallery, Northampton, MA; "Digital Photography", Amherst College.

DeNicola, Deborah

Visiting Professor of Critical Studies, MassArt; B.A., Rosemont College; MFA, Vermont College; published "Where Divinity Begins", Alicejames Books, 1994; McDowell Colony Fellow; Breadloaf Scholar, Winner, Embers Magazine Chapbook Competition for Psyche Revisited, 1992; work published in Antioch Review, North American Review, Fiction International and other journals; published Rainmakers, Coyote Love Press, 1984; NEA Individual Artist's Grant.

DeSantis, Laura

Freelance Illustrator/Designer: BFA, MassArt; Graphics/Exhibition designer, The Children's Museum, Boston, 1989-1955; American Association of Museums; Publication Design Competition, 2nd Prize, 1992; Freelance clients include: Houghton Mifflin, Scholastic Technique Magazine, Wang Center for the Arts.

Devonshire, Craig

Marketing/Communications/Design Executive: BFA, Rhode Island School of Design; Vice-President, Special Projects, Veritech Corporation, Longmeadow, MA, responsibilities include interactive training, internet/web site/e-commerce development, live video, digital animation and interactive touch-screen display programs.

DiMarzo, Chris

Senior Designer, Encompass communications, Inc.: BA, The Art Institute of Boston, work published in American Corporate Identity 99 and recognized by the Society for Marketing Professional services; spoke and presented work at Open House and Evolving Careers at The Art Institute of Boston.

D'Onofrio, Bernie

Artist: B.F.A., University of Massachusetts, Amherst; M.F.A., Kent State University; Exhibitions: Snyderman, Betsey Rosenfield, Habitat & Heller Galleries, Helander Gallery, Gallery Nakama, Tokyo, Sanske Gallery, Zurich; collections: Detroit Art Institute, International Glass Museum, Denmark. Massachusetts Arts Council Finalist Award, 1989; National Endowment for the Arts Visual Artist Fellowship, 1990.

Douglas, Katherine

BS, Ed, University of Maryland, Med, in Integrated Studies, Cambridge College; elementary art teacher since 1969 both in artroom and traveling settings, developed a teaching model which stresses meaningful independent work; studied with Dr. Peter London at the Drawing from Within Teacher Institute; co-founder of the WHOLE ART Education Partnership.

Drum, Reid

Artist, Instructor, and Weldshop and Foundry Studio Manager, MassArt: MFA, MassArt; Post-Baccalaureate work at Kansas City Art Institute; BFA, University of North Carolina-Chapel Hill; artwork focuses on sculptural potential of light and sound; curator of Translating Motion, a site-specific, kinetic art exhibition for Boston Parks and Recreations, ParkArts Division.

Dunn, Sharon

Chair and Professor of Studio Foundation, MassArt: B.F.A., Boston University; M.S.V.S., Massachusetts Institute of Technology; solo exhibitions: Mobius, Piano Craft Guild; group exhibitions: Piano Craft Guild; "Women's Work," Banyon Gallery, North Carolina; "Caribbean and West African Influences," Own/Patrick Gallery, Philadelphia; lectures: "Arts and Architecture in Cuba" and "The African Roots of Cuban Culture," Pennsylvania State University.

Erwin, Gail

Artist working in handmade paper, artists' books and alternative photo processes. BFA: MassArt; JD, Western New England College; MS in Education, State University of New York; BA, William Smith College; exhibits regionally and nationally.

Flores, Marcelino

Photographer: BA, Southwest Missouri State University; MFA, MassArt; teaches at MassArt; numerous freelance photography assignments; exhibitions include:South Shore Art Center, Cohasset, MA; Photospiva 2000 and 1994, George A. Spiva Center for the Arts, Joplin, Missouri, 1st Place Award Winner, 2000.

Flynn, Peter

BA, Dublin City University; MA in Film Studies, University College, Dublin; PhD in Communication Studies, University of Massachusetts/Amherst; Film Festival Curator and Artistic Director for Boston Irish Film Festival since 1998; teaches at Mount Holyoke College, University of Massachusetts, Amherst and on-line extension instructor for course on Contemporary Irish History & Culture, University of California, Berkeley, taught a variety of film/media related courses at Emerson College including Film History and 16mm Film Production.

Fry, Aaron

Assistant Professor of Studio Foundation, MassArt: BFA, Elam School of Fine Arts, University of Auckland; New Zealand; Graduate Diploma, Sidney College of the Arts, Sydney University, Australia; M.F.A. , University of Hawaii at Manoa; exhibitions: Bishop Suter Gallery New Zealand; Brian Queenin Gallery, New Zealand, Brooker Gallery, New Zealand. Recent publication: exhibition catalogue, Fear and Beauty 1999.

Gearty, Thomas

Photographer: BA, University of Virginia; MFA, MassArt; Visiting Artist, New York State School of Ceramics, Alfred, NY, 1999; Award of Excellence (editor), Communication Arts Photography Annual; exhibitions: A4 Gallery, MassArt, Howard Yezersky Gallery, Massachusetts State House (permanent installation); South Shore Art Center, Photographic Resource Center; co-author, Beyond Basic Photography with Henry Horenstein, 2004.

Gilmore, Janet Callahan

Freelance Video Editor: MFA, MassArt; exhibitions: San Francisco Cinemateque, Centro Cultural Santo Domingo, Mexico City, The Collective for Living Cinema, NYC; Exit Art, NYC; The Artist Space, NYC; The Kitchen, NYC: The Museum of Fine Arts, Boston; San Francisco Art Institute Film Festival; Awards: San Francisco Art Institute film Festival Award, Artist Foundation Grant, Massachusetts Arts Lottery Grant

Goodhart, Victoria

Actress, Founder and Creative Director of Public Alley 421, Boston; teaches No Frills (Cheap Thrills) acting classes; has appeared in various films, television shows, commercials, music videos and theater productions in Los Angeles, New York and Boston.

Hall, John

Lecturer, Boston University, College of Communication:: BS, University of Minnesota; MS in Film Studies, Boston University.

Harris, Elatia

Painter and Artists' Career Consultant: exhibits internationally; work appears in important private and museum collections in the U.S. and Europe; as a consultant her clients are in the visual, literary and theatre arts.

Hoelscher, Andrea

Assistant Professor in Photography, MassArt: BFA, University of Northern Iowa; MFA, The School of the Art Institute of Chicago; Fulbright Grant recipient, Institute of International Education for project in Berlin, Germany; recent exhibitions: Urban Memories, Weitman Gallery, Washington University, MO; Urban Reconstructions, University of California, Berkeley.

Holland, Susan Bane

Glass Artist: B.F.A., M.F.A., Rhode Island School of Design; studied at Pilchuck Glass School; Newport Art Museum Award, 1997; exhibitions: Calido! Contemporary Warm Glass, Tucson Museum of Art, Tucson, AZ, 1997; Invitational Pilchuck Glass Exhibition, Port of Seattle, Tacoma, WA, 1997; Cutting Edge, Cape Museum of Fine Arts, 1996; published in Glass Magazine, Glass Art Society Journal.

Hurley, Heidi

Coordinator, Graphic Design Certificate Program, MassArt; Art Teacher, Freelancer. BFA, Massachusetts College of Art, Art Teacher Certificate Graduate, MassArt, Master of Science in Art Education, MassArt.

Jansen, Trintje

Associate Professor of Art Education, MassArt: BFA, Boston University; M.Ed., Antioch University, 1986; Gallery Director & Education Director, Project Arts Center, 1972-1985; article, "Islands of Clay; in Art Education Here" 1987; solo exhibition at Westport Rivers Winery Gallery, August, 1993.

Karetnikova, Inga

M.A. in Cinema, Ph.D. in Art History, Academy of Arts, USSR; former Carnegie Mellon and Guggenheim Fellow; former Associate Professor, Boston University; published several books and numerous articles on film and art in her native Moscow and Europe; author of scripts for film and TV, currently writer of special programs for the BBC in London, author of How Scripts Are Made, S. Illinois University press, and Mexico According to Eisenstein, University of New Mexico Press.

Kayiga, Kofi

Professor of Painting, MassArt: BFA, Jamaica School of Art; M.F.A., Royal College of Art, London; Jamaica Scholarship, Royal College of Art, London; exhibitions: Dallas Museum of Art, Institute of Contemporary Art, Boston; Museum of the National Center of Afro-American Artists; High Museum; Milwaukee Art Museum; Museum of Fine Art, Richmond, VA; Fuller Art Museum.

Keem, Caroline

Interactive Designer, Brodeur Worldwide, Boston; Freelance Interactive Designer and Digital Illustration: BFA, State University of New York; studied at Amsterdamse Hogeschool voor de Kunsten.

Keohan, Richard

Assistant Professor of Industrial Design, MassArt: BFA, Rhode Island School of Design; work published in ID Magazine, Product Engineering; awards from IR/100 and Creative Club of Boston; holder of U.S. design and function patents; principal, Keohan and Hannon Industrial Designers; IDSA.

Klotz-Paris, Deborah

BA, Brandeis University; BFA, MFA, MassArt; exhibitions include: "The Computer in the Studio", DeCordova Museum; Mediated Memory, Staff Gallery, Sub/Merge, Huntington Gallery, MassArt, Siggraph Computer Arts Exhibitions, Chicago; Seoul International Arts Exhibition; The Tea Group Now, MassArt; Individual Artists Fellowship (Sculpture); Main Arts Commission; NEFA New Form Grant.

Kociemba, David

BA, Bates College; MS in Film Studies, Boston University; Teaching Fellow, Boston University, 1998-99; Areas of Concentration include: American Independent Film, American Masterworks, International Masterworks, Italian Cinema and Genre Studies in Gangster Film, Neorealism and Non-commercial Cinema.

Koslow Miller, Francine

Reviewer for Artforum since 1988; contributor to The Print Collector's Newsletter and Art New England; exhibitions curated: Henry David Thoreau as a Source for Artistic Inspiration; Likenesses: A Selection of Portraits in New England, and The New Transcendence: Spiritual Abstract Art and "Mind into Matter: New Digital Sculpture"; member of the Critical Studies faculty at MassArt since 1986.

Krcmar, Danielle

Sculptor: BFA, SUNY, Binghamton; MFA, UMass/Amherst; taught at Brandeis and School of the Museum of Fine Arts, Boston; 2001 recipient of Massachusetts Cultural Council Award in Sculpture and Blanche E. Colman Award; For Point Cultural Coalition Grant for public art piece "Discreet Object"; exhibited at The Contemporary Art Center, The Fuller Art Museum, Forest Hills Cemetery, Boston Sculptors at Chapel Gallery, work written about in the New York times, Boston Globe and Boston Herald

LeBow, Ellen

Mixed media artist: attended Pratt Institute, NY; travels extensively; for three winters has lived in the island village of Matenwa on the island of Lagonav, Haiti helping community women build a small arts school and develop a cottage industry painting their designs on silk scarves; exhibits at the Rice/Polak Gallery, Provincetown.

Littlefield, Brian

Painter/Printmaker: BA, Umass/Dartmouth; MFA, MassArt.

Longacre, Janna

Professor of Fine Arts 3D, MassArt: BFA, Rhode Island School of Design; MFA, University of Michigan; Massachusetts Artists Foundation grant; National Endowment for the Arts funded installation, Smith College Museum; exhibitions: Morris Museum, NJ; Bruce Museum, CT; Newport Art Museum, RI; Laumeier International Sculpture Park, St. Louis, MO.

Loreti, Tony

Photographer: B.S., Boston University; MFA, MassArt; has taught at UMass/Boston, Salem State College, the Worcester Art Museum, and the Institute Allende, San Miguel, Mexico; individual and group exhibitions - national and international.

Louis, Linda

Assistant Professor of Art Education, Brooklyn College School of Education, City University of New York:: BS, Cornell University; MSAE, MassArt; EdD, Columbia University Teachers College; former elementary and middle school art teacher; co-author of *In the Paint*, a children's book about painting, in which she collaborated with former New York Knicks basketball star Patrick Ewing, who is also a painter.

Marc, Anton

Desktop Consultant/Designer: BA, University of Vermont; MSA, Printing Technology, Rochester Institute of Technology; delivered seminars in color prepress and desktop publishing.

McCarthy, Carol

BA, St. Mary-of-the Woods College; JD, Suffolk University School of Law; taught Spanish Language Advanced Placement course, Boston Latin School since 1988; founder, Wings Travel Club, Boston Latin School, facilitating travel to Europe, Iceland, Central and South American; practicing lawyer; staff lawyer, New England Institutional Review Board.

McCatty, Nick

Designer: AB, Brown University; design instructor, New England School of Art and Design; clients include Worship and Study Minyan, Cambridge; Ryan Seamless Gutter Systems, Dedham; Rita Padmore, EdD, Cambridge; Dancing Turtle Productions, Cambridge; skills include art direction, design, webmastering, digital imaging, print production.

Melnyczuk, Hanna

B.A., Beloit College; MA/MEd, Columbia University; Diploma, School of the Museum of Fine Arts, Boston, MFA, MassArt; studied at the Art Students League of New York; Artist-in-Residence, Connecticut College, 1992; recent exhibitions, Lionheart Gallery, University of Lowell.

Mendez-Diez, Francisco

Painter/Printmaker/Educator: Diploma, Fifth Year Certificate, School of The Museum of Fine Arts, Boston; Museum Instructor, Department of Education & Public Programs, Museum of Fine Arts, Boston; recent exhibitions: group show and one-person show Meredith Kelly, Latin American Fine Art, Santa Fe, NM, 1998; "Uncommon Perspectives", South Shore Art Center, Cohasset, MA; "New Identities", New Britain Museum of American Art, New Britain, CT, 1999, Brush Art Gallery, Lowell, MA, 2000.

Mimnaugh, Kim

Freelance Photographer, Staff Assistant and Instructor of Photography, Salem State College: BFA, Sam Houston State University, Texas; MFA, MassArt; exhibitions include: Photo National 2; Michigan Friends of Photography Traveling Exhibition, Merit Award, 19 95; "Illuminance", Lubbock Fine Arts Center, Lubbock, Texas.

Mishol, Stephen

Artist: BFA, MFA, MassArt; exhibitions include: Andrea Marquit Fine Arts, Boston; Stephen Mishol: Paintings & Monoprints; Gallery 28, Boston; The Spiritual Impulse: Amenoff, Lemieux, Lourie, Mishol, 1995; Yale-Norfolk Fellowship Award, Fulbright Grant, Warsaw, Poland; collections: Fidelity Investments, Boston Public Library, DeCordova Museum.

Monafo, Janet

Artist, Painter: NEA Grant for Painting, 1982; one-person shows: Allan Stone Gallery, NY, 1984; Sherry French Gallery, NY, 1987, 1989, 1992; group shows include: American Academy and Institute of Arts and Letters, NY, 1983; National Academy of Design, NY, 1988; The Fuller Museum; The DeCordova Museum, and many others.

Mulligan, Mary-Margaret

Designer at Philographica, Inc: BA, Regis College; MFA, Emerson College; Certificate in Computer Graphics and Prepress, Clark University; Certificate, Graphic Design, MassArt; member: Bookbuilders of Boston and AIGA.

Naitoh, Megumi

BA, San Diego state University, MFA Candidate, MassArt: exhibitions: "Y2K BUGS" Ceramic Wall Piece, Heywood Gallery, Worcester, MA.

Nimmer, Dean

Professor Painting, Massachusetts College of Art: BFA., MFA., University of Wisconsin; exhibitions: Museum of Fine Arts, Boston; Institute of Contemporary Art, Boston; Harvard University; Nielsen Gallery, Boston; Drawing Center, New York; collections include: Plaza Hotel, NYC; Harvard University; Chemical Bank, NYC

Nolta, David

Assistant Professor of Art History, MassArt: BA., University of Michigan; M.A., University of Chicago, Ph.D., Yale University; Fulbright, Kress and Mellon Fellowships; American Society for Eighteen Century Studies Fellowship, Harvard University; Frances Blanshard Prize; Outstanding Dissertation in the History of Art, Yale University; recent lectures at the Wadsworth Atheneum, The Newport Historical Society and The Metropolitan Museum of Art; recent articles in Source and Eighteenth Century Studies; poetry published in New Voices, Chicago Literary Review, The Cranbrook Quarterly Review.

Ohno, Shuya

Sculptor: BA, Rutgers College, Rutgers University; MA; Boston University; studio assistant to David Phillips , Sculptor's Workshop, Readville Studios since 1993; projects include: City Square Park, Public Art Commission, Charlestown, Quincy Square Park, Cambridge, Seaport Hotel, South Boston; studio assistant to sculptor Arthur Ganson, 1998. finalist, Visible Republic public art competition sponsored by NEFA.

Pasternak, Dennis

Type Designer: BFA, MassArt; Co-founder and partner and Principal Designer, Galapagos Design Group, Inc., Type Design and Development; clients have included: International Typeface Corporation, Adobe Systems, Inc., Bitstream, Inc., Linotype Library GmbH, Hewlett-Packard Corporation, Microsoft Corporation, Landor Associates, Saatchi & Saatchi, Hill, Holliday, TimeLife and Houghton Mifflin; trademarked work included in Baseline , UK; Design, Germany, and various books and specimens.

Paturzo, Paul

Architect, Seitz Architects: B.F.A., Massachusetts College of Art; Master of Architecture, Massachusetts Institute of Technology; Chandler Prize recipient and Alpha Rho Chi Award, 1993.

Phillips, David

Sculptor: BFA and MFA, Cranbrook Academy of Art, Michigan; awards: Copley Society, 1993; NEA Grant, 1980; MacDowell Colony Fellowship; solo exhibitions: Auks Gallery, East Connecticut State University, 1993; Gallery Space 21, Tokyo, 1987; Park, Cambridge, 1995; City Square Park, Charlestown, 1995; collections: Urasenke Foundation, Japan; Addison Gallery of American Art, MA; MIT, Cambridge, MA.

Gema Phillips

Artist/art consultant: BFA, Northeastern University; Fifth Year Certificate from the Boston Museum School of Fine Arts as well as Teacher Certification from Brandeis University; teaches at Brookline Art Center and has exhibited extensively in Boston. Her work is in numerous private collections.

Ployer, Bruce

Designer, Polese Clancy Design Studio: BFA, Rhode Island School of Design; Certificate in Graphic Design, MassArt; board member AIGA and Hope Inc.; Esqio

Rachins, Gerri,

Artist: BFA, University of the Arts, Philadelphia, PA; MFA, MassArt ; studied at the New York Studio School, New York, NY; recent exhibitions include: "The Drawing Show", Mills Gallery, Boston Center for the Arts, Boston, MA; "Boston Drawing Project", Bernard Toale Gallery, Boston, MA; teaches at the School of the Museum of Fine Arts, Boston, and the Peabody Essex Museum in Salem; prior teaching experience includes Newbury College, Mount Ida College, and the M.H. de Young Memorial Museum , San Francisco, CA.

Rahilly, Paul

Painter: B.S., Tufts University; studied at Art Students League of New York; MFA, MassArt; Adolph and Esther Gottlieb Foundation Grant, 1988; National Endowment for the Arts, Visual Artists Fellowship for Painting, 1985; Massachusetts Artists Fellowship in Painting, 1979; exhibits at Gallery Naga, Boston and at the Stieber Modern Gallery, New York. VA, 1995; Fivefold, MFA graduate exhibition, 1995.

Randhahn, Andreas

Designer/Illustrator/Web Designer: BFA, UMass/Dartmouth; MFA, MassArt in Illustration; clients include: Pepsi, Gillette, Dreamworks, Reebok; computer software skills include: Illustrator, Photoshop, quark, Director, Cyberstudio, etc.

Regan, Felice

Director, Graphic Workshop: BFA, MassArt: Art Director's Club of Boston design awards; Advertising Club of Boston Hatch Award, PRINT Magazine; Best Covers and Posters; WBZ-TV Fund for the Arts grant recipient.

Regan, Paul

Creative Director/Art Director: BFA, MassArt; Creative Director, Hill Holliday, Arnold, Quinn & Johnson, Ingalls, Associates & Scaros & Casselman; Hatch Awards-Best of Show, 5 First Place Awards: Emmy, Andy; Clio, PIA, Effie and Promo Awards; Time Magazine Restoration/Statue of Liberty; Obie Award; International Grand Prix-Outdoor; International Broadcast Award; Ad Age-Best TV Spots, USA TV; Ad Club Gold Medal and Best of Show; judged numerous shows including CA; taught at MassArt, Art Institute, New England School of Art, Ad Clubs of Boston and Hartford.

Richer, Ted

BA, University of Minnesota; MFA, University of Iowa, Iowa Writers' Workshop; currently teaches at MassArt, Boston University Boston Architectural Center; writing honors include: Iowa Writers' Workshop, Fellowship in Creative Writing, University of Iowa; Finalist, Playwriting, Massachusetts Arts and Humanities Foundation.

Rosenstein, Harriet

Psychotherapist/teacher/writer; BS, Northwestern University; MA, Brandeis University; MSW, Boston University: taught at Simmons College, Tufts University, MIT; published in New York Times book Review, The Atlantic, The New Review, among others.

Ruiz-Hau, Juan

Architectural Model Builder: BFA Candidate, MassArt, architectural model builder for GPI Models, Somerville, MA; builds and details high-end scale models; computer skills include AutoCad, Illustrator, Photoshop, QuarkXpress, Mac and PC platforms.

Ryterband, Ben

B.A., Antioch College; M.F.A., Rhode Island School of Design; first place awards: Marietta College Crafts Nationals; "Earthenware-U.S.A." Scottsdale, AZ; "Functional Ceramics, 1972-82," Rose Art Museum, Brandeis University; "Containers Revisited," Tyler School of Art; "Strictly Functional National," PA.

Saberi, Mohsen

Artist: BFA, MFA, MassArt; exhibited throughout Asia, Europe, and America.

Seamans, Tracy

Freelance Web Designer: BA, Bard College; MA, Rutgers University; studies at MassArt; clients include: Zefer, Boston, MA; Vacation.com, Boston, MA; experience with Photoshop, illustrator, Dreamweaver, Flash, Fireworks.

Shiloh, Azriel

Coordinator for Computer Design classes, MassArt; Exhibit Designer, Museum of Science, Boston: BFA, MassArt; developed a number of big, permanent exhibits and designs and produces graphics for displays, posters and multi-media applications; has been teaching computer graphics for the last six years.

Silverman, Josh

Minister of Perspective and founder, schwadesign: BA, Ithaca College background in media theory background balanced with a lust for practical vernacular; clients include:public, private, educational, non-profit, and individual including Maurice Sendak, Next Stop Wonderland, MIT Artificial Intelligence Lab, and Thompson Design Group.; schwadesign has been recently recognized by AIGA Boston during the 2001 BoNE [Best of New England] Awards.

Skelly, Barbara

Graphic Designer: BFA, Otis College of Art and Design; MFA, Rhode Island School of Design; teaches at the Art Institute of Boston; Creative Director, Children's Lifesaving Foundation; Awards include: Excellence Award for Graphic Design, 1996; Otis Juried Award - Book Arts, 1995; exhibition: "Counter Intelligence", A Welfare Documentation, The Ken Edwards Center Gallery, Santa Monica, CA.

Small, David

Associate Professor of Painting: BFA, University of Massachusetts/Amherst; MFA, MassArt; Ernst Fuchs Summer Seminar in Misch Technique, Austria, 1975; one-man show at Mills Gallery, Boston Center for the Arts, 1984-85, 89; Brockton Art Museum Triennial; Zoe Gallery, 1986, 1987; Gallery Israel, Tel-Aviv, Israel; Castle Scholz-Reichenau, Austria; Ice Age, Zoe Gallery; Perez Gallery, Saratoga Springs, NY, 1988; Cyclorama, Boston Center for the Arts, 1988, 1989; Franklin Silverstone Gallery, Montreal, 1990; Chase Gallery, Boston, MA, 1990; "The Mind's Eye", Fitchburg Art Museum, 1991; "Reverent/Irreverent", Vanderbilt University, Nashville, TN, 1993.

Southwick, Thomas

Sculptor, Studio Manager, Woodshop at MassArt: BFA, Boston University, School of Fine Arts; MFA, MassArt; taught Wood Carving and Projects in Wood at MassArt; exhibitions include: Then, Now, and Future Homes of Jamaica Plan, Innovative Moves.

Stanul, Walter

BA, MAT, University of Florida, Gainsville; studied stringed instrument making at Boston University, American Lute Society, Classical Guitar Society, Toronto, Canada; Associate instructor and technician, Woodworking Shop, School of the Museum of Fine Arts, Boston; published in Fine Woodworking, Music in the Air; has designed and built a variety of historic and modern guitars and new multi-stringed creations of extended range.

Steinmetz, Leon

Author, Illustrator, Painter: Diploma, Moscow Academy of Art; First Prize, Biennalle of European Artists and Sculptors, Latina, Italy; CRRT Book Award for children's book Hans Clodhopper; Fellow of Bread Loaf Writers" Conference; children's books published by major publishers in the U.S. and England.

Stigliano, Charles

Professor of Sculpture, MassArt: BFA, Philadelphia College of Art; MFA, University of North Carolina; Gross-McLeaf Award for Sculpture; solo exhibition: Ashuah Irving Gallery, Boston; commissions: "Ramada Renaissance," Time Square, NYC; Baltimore Aquarium, North Shore Jewish Community Center.

Stitt, Ed

Assistant Professor of Painting (Adjunct), MassArt: BFA, Kent State University; MFA, MassArt: additional traditional training; Excellence in Adjunct Teaching Award recipient, Rochester Institute of Technology; exhibitions include: one person show at Tibor DeNagy Gallery, NYC; Gallery NAGA, Boston; also shows at Gallery Henoch, NYC; paintings in private, public and corporate collections internationally

Chris Stribakos

Associate Professor of History, MassArt: BA, Boston University; MA, PhD, Harvard University; dissertation: "Of Feasts Visible and Invisible: The Romantic Christianity of Chateaubriand and Novalis"; visiting lecturer of Greek history at the Greek Institute, Cambridge, MA.

Sugarman, Jeff

Designer: BFA in Graphic Design, Rochester Institute of Technology; teaches at Mass Communications College; NEWD Awards, 2001.

Tandy, David

Artist: BA, Chelsea School of Art, London, U.K.; MFA, MassArt; numerous exhibitions in the U.S. and England; last solo: Beverly Love Gallery, New York City; British Artists Abroad;, traveling to Glasgow, London and other cities; represented by Beverly Love Gallery, New York, City; works for Andre Zarre Gallery, New York City.

Thomas, Ted

Poet and playwright; teaches and coordinates visiting poets series at MassArt: BS, MA, Northeastern University; Massachusetts Fellow in poetry; received Governor's Award for multi-cultural education; lectures and teaches extensively in the Boston area; edited several anthologies of writings by children; published in two collections of poetry, Annie with the Wig On and The Little Blue Book of Love.

Velasquez, Alwyn

Partner, ColourMark, a design consultancy firm: BFA, MassArt; MSM, Lesley College School of management; previously designer at Houghton Mifflin, DC Heath, Simon & Schuster and Addison Wesley Longman; extensive freelance experience with book and non-book related clients and computer technology.

Veverka, Donna

Metalsmith: BFA, The University of the Arts, Philadelphia College of Art and Design; MFA, MassArt; studied at Penland School of Crafts; exhibitions include: "Seen-Unseen", Alumni Gallery, MassArt; 3-D Arts, Landscapes and Still Lifes; Midtown Plaza Galleries, Atlanta, GA; The Federal Reserve Bank of Boston Gallery, 1997; New Work, Atlanta, GA, 1996; William E. Ridgeway Memorial Award of Excellence, The University of the Arts, 1989.

Policies & Practices

Continuing Education Advising

If you have questions or would like to discuss your courses, schedule a visit with an Advisor by calling the Continuing Education Office at (617) 879-7200.

For Federal Financial Aid information, contact the Financial Aid Office at (617) 879-7846.

Courses

Courses numbered 100-299 may be taken for undergraduate credit only. Courses numbered 300-499 may be taken for either graduate or undergraduate credit and courses numbered 500 and above may be taken for graduate credit only.

Auditing

Students who register for a course on an audit basis are encouraged to participate in all course activities, but will NOT receive formal evaluation of performance.

Change of Course/Add-Drop

A registered Continuing Education student may add or change a course until the third class meeting by completing a change form available from the Continuing Education Office. A student will be admitted to the requested or added course on a space available basis or with the permission of the instructor. Refunds for those who drop a course are made according to the Refund Policy (see Financial Information).

Change of Credit Status

Once registered, student who wish to change from one level of credit to another (e.g. from undergraduate to graduate or from audit to credit or vice-versa) must submit a completed change form by mid-semester and pay any additional fees if applicable.

Independent Study

Students may apply for a 3-credit Independent Study if the appropriate course for the student is not being offered. The student must develop a proposal in consultation with a faculty advisor and include a description of the project and proposed schedule of meetings. Signatures of faculty are required.

Independent Study Refund Policy

100% of the course fee before the first meeting with the instructor, 50% of the course fee before the second meeting with the instructor according to the dates indicated on the Independent Study form submitted with registration.

Grading Information

In the Fall of 1987, The Massachusetts College of art instituted a dual grading system. Under this system, some departments assign letter grades, and other departments assign Pass/ No Credit grades. All Studio Foundation courses and Massachusetts College of Art MFA students are graded on a Pass/No Credit system. The breakdown of grading is as follows:

Department assigning Pass/No Credit grades:

Fine Arts 2D

Fine Arts 3D

Media & Performing Arts

Studio Foundation Program

Grades received are H (Honors), P (Pass), INC (Incomplete, W (Withdrawal), and NC (No Credit)

Note: A "P" designates successful completion of all course requirements. For undergraduate credit, it is equivalent to a "C" or better. For graduate students, it is equivalent to a "B" or better.

Departments assigning letter grades are:

Critical Studies (except (100-level courses)

Art Education

Design

Grades received are H (Honors), A, A-, B+, B, B-, C+, F (Fail), INC (Incomplete), W (Withdrawal)

Clarification of Evaluation

Students in Pass/No Credit courses may request a written explanation from their instructor by obtaining a Clarification of Evaluation form from the Continuing Education Office before the class ends. The form is kept on file. Students may request a copy of this form to be sent with their transcripts. Forms are available in the Continuing Education Office.

Pass/No Credit Evaluation

Students in Pass/No Credit courses may request a written performance explanation from their instructors by obtaining a Clarification of Evaluation form from the Continuing Education Office BEFORE THE CLASS ENDS.

Transfer of Credits

Students who wish to transfer credits to another institution or to MassArt BFA Program are advised to consult with their registrar or Dean prior to enrollment.

Full Policy Descriptions can be made available upon request.

Transcripts

Official Transcripts are available at $2.00 (check or money order) and with 10 days notice. Forms are available in the Continuing Education Office. A written request must include name at the time of enrollment, address, home/work telephone numbers, social security number, dates of attendance, and a list of courses taken.

Special Needs

The Americans with Disabilities Act of 1990 (ADA) protects physically and mentally disabled persons from discrimination by requiring the provision of "reasonable accommodation" for those affected. If you feel you meet these requirements and need assistance, please notify the Continuing Education Office by completing the Special Needs box on the registration form. MassArt is committed to assisting all qualified students who are in need of "reasonable accommodation".

Financial Information

Tuition & Fees

All students taking courses for credit or audit pay a course fee (listed after each course description). Course fees include tuition and lab fees.

Tuition

Tuition for a 3-credit course is as follows

Undergraduate	$540 ($180 per credit)
Graduate	$825 ($275 per credit)

Fees

Fees cover the cost of supplies, maintenance of equipment and services provided by each course.

Lab Fees by Department

Art Education	$20
Critical Studies	$20
Environmental Design	$20
Communication Design	$20
Computer Design/Multimedia	$250
Fine Arts 2D/Drawing & Painting	$65
Fine Arts 2D/Printmaking	$90
Fine Arts 3D	$120
Photography/Film/Video	$150
Studio for Interrelated Media (SIM)	$45
Studio Foundation Program	$45
Returned Check Charge	$25

Student ID Replacement Fee

A $5.00 fee is charged for the replacement of ID's lost during the semester.

Refund Policy

Credit course refund: 100% of the course fee before the second class; 50% of the course fee before the third class. No refunds after the third class meeting. Independent Study: 100% of the course fee before the first date indicated on the Independent Study Form; 50% of the course fee before the second date indicated on the form.

Non-credit workshop refund requests must be received by the Continuing Education Office one full week prior to the first class meeting. Later requests forfeit all payments.

To request a refund (See Refund Schedule), complete a Drop Form available in the Continuing Education Office. Drops can be accepted by mail with the postmark as effective date or by Fax (617) 879-7171. No drops are accepted by telephone. Credit card payments will be refunded by credit to the account. Money order and personal check payments will be refunded by check.

The Continuing Education Loan

The Continuing Education Loan is available to undergraduate, graduate and certificate program students who are enrolled less than half-time. Eligible students may borrow $500 to $5000 annually, paying an interest rate of prime plus 3.5%. For more information call 1-800-255-TERI, ext. 4210. Applications are available in the Continuing Education Office.

Tuition Waivers

Students with tuition waivers may register for credit courses on a space available basis. Tuition waivers do not apply to non-credit workshops, independent studies, directed studies or other specially arranged courses. Lab fees are borne by the student. Students with half tuition waivers pay 50% of the tuition and 100% of the departmental fee. Students with Senior Citizens and Veterans tuition waivers pay departmental fee.

Senior Citizen Tuition Waiver

Residents of Massachusetts 60 years and older may register for credit courses without paying tuition providing space is available. Proof of age and Massachusetts residency must be provided. Students with Senior Citizen tuition waivers pay fees.

Veterans Tuition Waiver

Veterans who served during WII, Korea, Vietnam, Lebanese Peace Keeping force, Grenada Rescue Mission, Panamanian Intervention or Persian Gulf, and Active Members of the Armed Services may register for credit courses without paying tuition providing space is available. Veterans and Active Members must be permanent residents of Massachusetts for at least one year and provide their DD214 form indicating an honorable discharge. Members of the Army or Air Force national Guard are not eligible for tuition waiver. Students with Veterans tuition waivers pay departmental fee.

Waiver Registration Procedure

- Complete the registration form and select courses in order of priority
- Attach appropriate eligibility
- Mail to:
  MassArt Continuing Education Office
  621 Huntington Avenue
  Boston, MA 02115

Your registration will be date/time stamped upon receipt and processed on a first come, first served basis. Waiver registrations will be processed on a space available basis close to the beginning of classes. You will be notified when you are admitted into a class.

Campus Resources

Dining Services

A new cafeteria is under construction in the Kennedy Building. In the meantime, students are invited to dine at the Massachusetts College of Pharmacy cafeteria located on Palace Road behind the Kennedy Building.

Summer Hours:
Monday-Friday, 7:30am-2pm

Tower Café
Located in the Tower Building
621 Huntington Avenue

Summer Hours:
Monday-Friday, 7:30am-2pm

Changes to this schedule will be posted.

Art Supplies/Books

The MassArt and Supply Store is located on the ground floor of the Kennedy Building (corner of Huntington and Longwood Avenues. Enter at the back of the Kennedy Building on Palace Road, off of Longwood Avenue.

Summer Hours, June 10-26
Monday-Thursday, 10am-6:30pm
Friday, 10am-4pm

July 29-August 23
Monday-Thursday, 10am-5pm
Friday, 10am-4pm

Closed Saturdays and Sundays

Telephone: (617) 739-4770
www.massart.bkstr.com

Career Resources Office

Kennedy Building, 2nd Floor
Mon-Fri, 9am-5pm

Students taking courses through Continuing Education are welcome to use the Career Services Office. Resume, cover letter, and interviewing assistance are available. The Office has non-art related job listings, grant and residency listings, and professional association information. The Career Library has resources in education, job preparation, art opportunities, and legal and business issues for self-employed artists. Students enrolled in a MassArt certificate or master degree program can also access the art-related job listings posted on the bulletin boards.

Library

The MassArt Library is located on the 12 & 13th floors of the Tower Building

Summer hours:
May 28-June 7
Mon-Fri, 12noon-1pm

June 10-July 26
Monday-Thursday, 8:30am-6:30pm
Friday, 8:30am-5pm

The library is closed on Saturdays and Sundays throughout the summer.

Changes to this schedule will be posted.

Campus Safety

Shuttle and Escort Service

Students, faculty and staff coming or going from the college after dark are urged to be careful. The area sees little pedestrian traffic after working hours. Those leaving the building should walk in groups or use the Campus Shuttle or Escort Service. The Shuttle Service operates: Monday-Friday, 6pm-12am. Students and staff may request a Walking Escort to any MassArt parking lot or nearby T stop. For more information, call the Security Office at (617) 879-7810.

In accordance with the Student Right to Know and Campus Security Act, the following information is provided:

The security of the campus community is of vital concern to the Massachusetts College of Art. The official Student handbook includes information concerning campus security and personal safety, and provides advice regarding crime prevention strategies. It also details the law enforcement authority of campus police, and includes pertinent policies concerning the reporting of crimes which may occur on campus, crime statistics for the most recent three year period, and campus disciplinary procedures. Copies of this campus security information report may be requested from the Massachusetts College of Art Public Safety Department.

Emergency Closing & Class Cancellation

Cancellation of classes due to adverse weather conditions is announced on the following stations: WHDH (85), WRKO (68), WBZ (103AM), WBMX (98.5FM). Graduate and Continuing Education will be closed when the day division is closed. Should bad weather conditions develop during the day, a decision to cancel evening classes will be made prior to 2:30pm and broadcast on the above stations.

Museum Admission

Admission to the Museum of Fine Arts is free with a valid MassArt ID The MFA is located at 465 Huntington Avenue, Boston (3 blocks east of Mass College of Art). Call (617) 267-9377 for more information.

Parking

Free evening parking is available at the MassArt Huntington Avenue lot located on the opposite side of Huntington Avenue, one block east of the MassArt campus. Parking is on a space available basis.

To park, it is necessary to register your auto with MassArt Public Safety. This may be done when you are obtaining your ID. Students who need to park during daytime hours must purchase a coupon from Public Safety. Students registered for a week long workshop should bring their confirmation. Space is usually available in the Huntington Lot on weekends.

Safety in the Studio Areas

The College provides a Health and Safety manual which students are advised to read. Toxic materials, toxic vapors and gases, and dangerous machinery are among the potential health hazards encountered by the studio artist. Students are urged to familiarize themselves with correct studio procedures and be aware of the possible hazards present in their particular studio area. Pregnant women, persons with respiratory problems, and persons placed under physical restriction by their physicians must make their conditions known to instructors as soon as courses begin. In some cases, the College may insist that a student withdraw from a course.

Special Needs

The Americans with Disabilities Act of 1990 (ADA) protects physically and mentally disabled persons from discrimination by requiring the provision of "reasonable accommodation" for those affected. If you feel you meet these requirements and need assistance, please notify the Continuing Education Office by completing the Special Needs box on the registration form. MassArt is committed to assisting all qualified students who are in need of "reasonable accommodation".

Student ID

Please be certain to go to the Office of Public Safety in East Hall to get a student ID once your registration has been processed (generally not before the first week of classes). An ID is necessary to gain access to all MassArt buildings including the library and will also allow you free admission to the Museum of Fine Arts. If you are a returning student, you may have your original ID updated with a sticker affixed to your ID. This will not only help defray the cost of IDs, but it will also streamline your visit to the Office of Public Safety. There is a $5.00 replacement fee if your lose your ID during the semester.

Register For Classes Now!

Students may register in person, by phone, mail, e-mail or fax.

Mail

Send your completed registration with credit card information to:

Continuing Education
Massachusetts College of Art
Tower Building, 2nd Floor
621 Huntington Avenue,
Boston, MA 02115

E-Mail

Students may e-mail their registrations to continuing_education@massart.edu. Include your course request and a daytime phone number. **Do not include credit card information.** We will call you as soon as we receive your request to obtain this information.

Fax

Fax your registration to: (617) 879-7171. Include your MasterCard or Visa card number and expiration date on the registration form.

Phone-In Registration

Call (617) 879-7200 or 879-7201 with MasterCard or Visa 8:30am-5pm, Monday-Friday

Walk-In Registration

Register during our regular Continuing Education office hours:
Mon-Thu, 9am-7pm
Fri, 9am-5pm

Add/Drop Deadline

Students must register before the third scheduled class meeting. Students wishing to add or drop a course must do so in writing by snail mail or e-mail: continuing _education@massart.edu.

Refunds

See Refund Schedule on the registration form. Refunds are issued based on the refund schedule printed on the registration form as well as in the Financial Information section of this catalog.

Tuition Waivers

Both new and returning students with tuition waivers must present proof of eligibility each semester in person. For more information, see page 47.

Confirmation of Registration

Important: If you do not receive a confirmation of your registration within one week, please call or e-mail the Continuing Education office immediately.

Summer 2002 Calendar

Register Early. Many classes fill quickly.

Summer Classes Begin

May 28 and throughout the summer

Summer Classes End

August 17

Holidays

July 3 No Evening Classes

July 4 Independence Day, No Classes

Fall Classes Begin

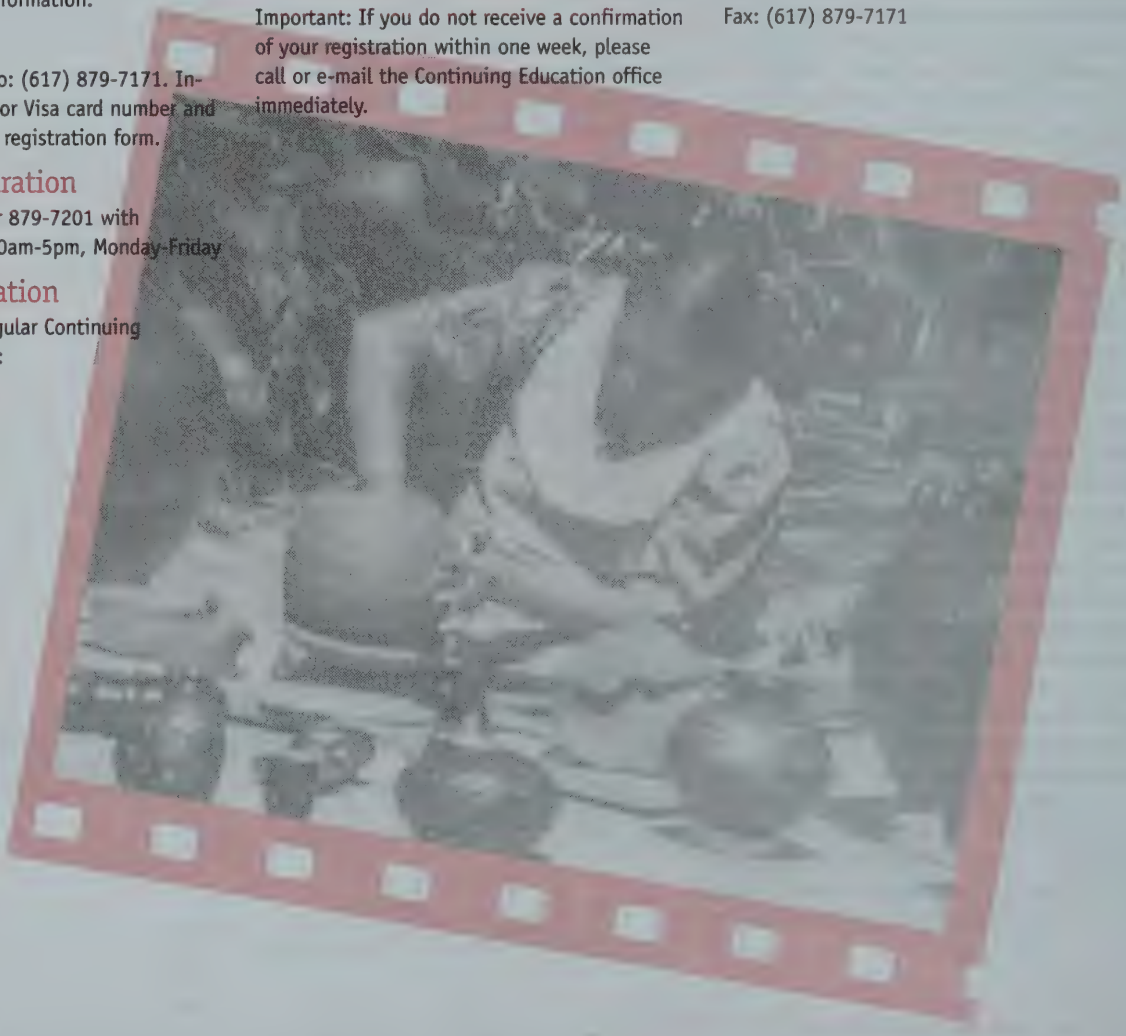
September 4

Questions?

Call us at (617) 879-7200 or 7201.

E-Mail: continuing_education@massart.edu

Fax: (617) 879-7171



Massachusetts College of Art Summer 2002

MASSACHUSETTS COLLEGE OF ART
Division of Graduate and Continuing Education
621 Huntington Avenue
Boston MA 02115
(617) 879-7200

INSTRUCTIONS

1. Print clearly and complete all blanks in INK.
2. If this form or your payment is incomplete or incorrect, you will be contacted as soon as possible; however, your position in classes will NOT be reserved.

PLEASE PRINT. THIS SECTION MUST BE COMPLETED IN FULL.

Last Name	First	Middle	Date of Birth	Male / Female
Mailing Address				
City	State	Zip Code	Is this a change of address?	
Daytime Phone (with Area Code)	Former Name (if applicable)			
Evening Phone (with Area Code)	Special Needs (please describe)			
Person to Contact in Case of Emergency	Emergency Phone (with Area Code)		Are you a MassArt alumnus?	
Social Security Number	E-mail Address		☐ Please inform me of upcoming events via e-mail.	

WORKSHOPS

Course Number	Section	Workshop Title	Workshop Fee
☐☐☐☐☐☐	☐☐		No Credit $
☐☐☐☐☐☐	☐☐		No Credit $

Students: Check your confirmation carefully. It is your responsiblity to know when your courses begin.

COURSES

Course Number	Section	Course Title	Instructor	Credit Level (see reverse)	No. of Credits	Course Fee
☐☐☐☐☐☐	☐☐					$
☐☐☐☐☐☐	☐☐					$
☐☐☐☐☐☐	☐☐					$
☐☐☐☐☐☐	☐☐					$

Refund Policy: 100% of course fee when dropped before second class 50% of course fee when dropped before the third scheduled class. NO refunds after third class meeting regardless of whether or not the student attends.
Workshop Refund Policy: Withdrawal from a non-credit workshop must be received at least one week prior to the workshop in order to refund the Workshop Fee.
Independent Studies Refund Policy: 100% before the first date indicated on the Independent Study form; 50% before the second date indicated on the Independent Study form.

Registration and Payment are received subject to correction and according to the terms as set forth in the current DGCE Catalogue.
I have read and agree to the DGCE Refund Schedule as printed above.

Student Signature _____ Date _____

PAYMENT Make check or money order payable to: Mass College of Art

MasterCard and Visa: Account Number — — —	Expiration Date —
Cardholder's Signature	Print name to whom card is issued if different from student

Course Fee Total $_____

Workshop Total $_____

Optional donation to the MassArt Facilities Excellence Fund, enter amount here. $_____

TOTAL $_____

FOR OFFICE USE ONLY

Received By	Date Received	Waiver	ID Number	
Amount Charged:			Date Charged:	Charged By:
Check Number:			Registered:	

Continue on reverse

Last Name

First

Explanation of Credit Level

Undergraduate Credit: Available for all credit courses-numbered below 500.
Use credit code U for undergraduate credit.

Graduate Credit: Available for all credit courses numbered 300 and above, to students who hold an undergraduate degree.
Use credit code G for graduate credit.

Audit Credit: students participate fully in course activities but receive no formal evaluation and no record of their participation.
Use credit code A for audit.

ETHNICITY SURVEY

- ☐ 01 Non-USA Resident
- ☐ 02 White Non-Hispanic
- ☐ 03 Black Non-Hispanic
- ☐ 04 Hispanic
- ☐ 05 American Indian / Alaskan Native
- ☐ 06 Asian / Pacific Islander
- ☐ 09 Cape Verdean
- ☐ 07 Other
- ☐ 10 I do not wish to report.

MARKETING SURVEY

Where did you hear about the Continuing Education Division at MassArt?

- ☐ Globe
- ☐ Phoenix
- ☐ Art New England
- ☐ Other Newspaper
- ☐ Library
- ☐ School
- ☐ Friends
- ☐ MBTA
- ☐ Radio - Which station? _____
- ☐ Other - describe _____

Facilities Excellence Fund

If you've taken classes at MassArt in the past, then you know that students achieve their art making in extraordinary surroundings with extraordinary instruction/guidance. How nice that you have had the opportunity to experience your art making here!

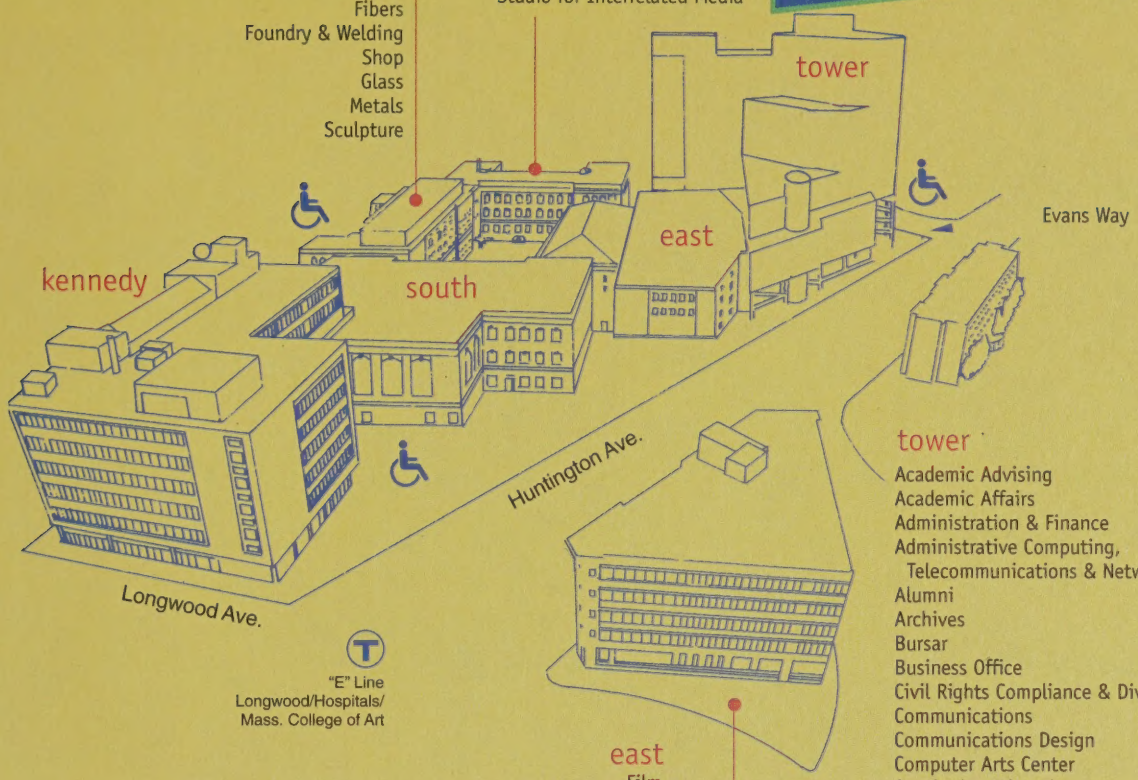
There may be some aspect of facilities improvement and/or maintenance that you would like to be a part of. If so, please consider a donation, earmarked if you will, to the Facilities Excellence Fund (Contact Institutional Advancement at MassArt). This Fund provides resources for MassArt to use for improving where you do your art making.

Join many others before you who have added to this Fund, resulting in a ventilation system in Printmaking to address those hot summer evenings; expanded lighting in the 2D Painting areas to achieve just the right execution of color and line, and hardware/software upgrades to provide as many design tools as possible.

Thank you in advance for your thoughtfulness and generosity.

mass art plus

Campus Map



tower

Academic Advising
Academic Affairs
Administration & Finance
Administrative Computing, Telecommunications & Networking
Alumni
Archives
Bursar
Business Office
Civil Rights Compliance & Diversity
Communications
Communications Design
Computer Arts Center
Continuing Education
Critical Studies
Design Research Unit
Environmental Design
Environmental Health & Safety
Events Planning & Theater Management
Facilities
Financial Aid
Graduate Education
Human Resources
Institutional Advancement
Institutional Research
Library
Mailroom/Duplications
MassArt Foundation
Media Services
President
President's Gallery
Purchasing
Registrar
Tower Auditorium
Tower Café
Tower Gallery
UrbanArts Institute
Video

east

Film
Gymnasium
Printmaking
Public Safety
Woodshop
24 Hour Entrance
(*off Evans Way*)

smith

Residence Hall

kennedy

Cafeteria & Dining Services
Career Services
Counseling Services
Health Services
Health & Fitness Center
Housing & Residence Life
Installation Station
MassArt Supply & Bookstore
Matting Workshop
Multi-Cultural Student Development
Painting
Patricia Doran Graduate Gallery
Photography
Student & Community Development
Student Activities & Programs
Student Center
Student Government Association
Student Life Gallery

south

Admissions
Arnheim Gallery
Art Education
Bakalar Gallery
Exhibitions & Visiting Artists
Huntington Gallery
Studio Foundation

Directions to the Tower Building

From the Massachusetts Turnpike
Take exit 22, Prudential Center and follow Huntington Avenue to the College.

From Route 93
Take Storrow Drive exit and follow Storrow Drive to the Copley Square/Back Bay exit. Turn right on Beacon Street, left on Exeter Street, pass the Lenox Hotel and turn right onto Huntington Avenue to the College.

Public Transportation
Take the Green Line "E" train to the Longwood/Hospitals stop at the corner of Huntington and Longwood Avenues. Contact MBTA for the bus schedules.

Register early!

Summer 2002

mass art
massachusetts college of art

Division of Graduate & Continuing Education
Massachusetts College of Art
621 Huntington Avenue
Boston, Massachusetts 02115

Nonprofit Org.
US Postage
PAID
Boston, MA
Permit No. 19758

Address Service Requested

Visit us at our web site: www.massart.edu